

Margaret Koverman
"43" (maile)

NEW PRACTICAL ENGLISH FOR HIGH SCHOOLS

FIRST COURSE

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W.P. 23

PREFACE

New Practical English for High Schools, First Course, is a product of experience. For many years the authors tested their theories and developed their material in their own classrooms. Then, in order to correct any errors due to personal equations, they placed their lessons in the hands of other experienced teachers by whom they were carefully tried out. Many changes were made as a result of this testing process. The result is a thoroughly teachable body of material that meets the three fundamental requirements of a textbook: first, it provides an adequate presentation of the subject; second, it is of a grade of difficulty suitable to the maturity of the pupils for whom it is prepared; third, the subject is developed in a way that will prove interesting to both pupils and teachers.

The main ideas as to the teaching of high-school English consistently held by the authors have justified themselves in practice and are now generally admitted. These may be summarized as follows:

1. The course in English in the high school should be planned primarily with reference to the needs of the great majority of the pupils rather than with regard to the requirements of the few who may choose literature as a profession.

2. Speaking is quite as important as writing and should receive emphasis accordingly.

3. Underlying the power to use English effectively in real situations is a relatively small amount of theory. This should be learned through its application to concrete problems.

4. The habit of correct and effective use of English can be developed best by persistent practice under skillful guidance and criticism. For this reason a textbook in English should be a laboratory manual rather than a treatise.

5. The best results will be attained by building up a constantly improving class standard of excellence. This standard will result from the effort of the pupils to appeal in their oral and written composition to the interests and approval of their classmates as well as from the frank but kindly criticism and emulation in the class as a social unit.

Teachers will find this textbook usable. Each chapter is organized into sections and each section is summarized in such a way as to show its purpose at a glance. An unusual amount of drill material is provided, particularly in those sections dealing with the most common errors. The book is intended to be used as a guide to the thought and activity of the class rather than as a treatise to be assigned by the page. The arrangement is so flexible and the practice material so well grouped that the work can be easily adapted to classes of varying abilities.

The illustrative selections which have been chosen differ decidedly from those commonly employed as examples for young writers. They fall into two main classes: (1) pupils' themes, selected from the better work done in high schools, and (2) excerpts from the writings of contemporaries on subjects of interest to boys and girls of high-school age. The advantages secured by the use of such examples are evident. The pupil finds his models and his illustrations not remote in language and ideals from those of his own life and environment, but familiar in content and relatively attainable in form. Moreover, the suggested topics for themes are wide in range and peculiarly adapted to the interests of pupils.

Ample material is provided for two years' work. In addition to the simpler and more formal exercises, more ambitious projects are included for supplementary work. The chapters may be taken in the order in which they are printed. Often, however, it will be found wiser to make assignments in such chapters as those on

grammar and punctuation as they are needed in connection with the work in letter writing, story-telling, explaining, and persuading. Each school will do well to lay out a course for each semester for itself.

The authors wish to express their sincere appreciation of the assistance which they have received. Special thanks are due to Miss Ruth E. Henderson, former teacher of English in high school and college and now one of the editors of *The American Junior Red Cross News*; also to Mrs. Elizabeth Lodor Merchant, head of the department of English of the William Penn High School, Philadelphia, and to Miss Olive Ely Hart, head of the department of English in the South Philadelphia High School for Girls.

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CONTENTS

(The numbers refer to pages)

CHAPTER	PAGE
I. SPEAKING AND WRITING	9
Conversation, 10. Speaking and writing to the class, 12. What to speak or write about, 17. Analyzing a subject, 18. Examples of point of view, 20. The title, 21. The physical point of view, 21. Studying examples for point of view, 22. The class magazine, 24. Review and practice, 24.	
II. BUILDING PARAGRAPHS	25
What a paragraph is, 25. Speaking paragraphs, 27. The topic sentence, 29. Paragraph unity, 31. Limiting the topic of a paragraph, 35. Paragraph outlines, 38. Emphasis in the paragraph, 41. Paragraph development, 42. Arranging conversation in paragraphs, 49. Transition between paragraphs and between sentences, 51. Paragraph recitations, 54. Review, 58.	
III. LEARNING THE FUNCTIONS OF WORDS	59
Classification of words, 59. Nouns, 60. Pronouns, 75. Verbs, 87. Adjectives, 105. Adverbs, 111. Conjunctions, 117. Prepositions, 121. Interjections, 125. Grammatical agreement, 126. Review, 138.	
IV. THE SENTENCE AT WORK	141
Recognizing a sentence, 141. Simple, compound, complex sentences, 143. Modifiers, 146. Unity in the sentence, 152. Rambling sentences, 156. The compound sentence, 158. Emphasis in the sentence, 160. Arrangement of words and phrases, 162. Harmony of tenses, 168. Uniform construction, 172. Questions and answers, 176. Review, 181.	
V. USING CAPITALS AND PUNCTUATION	183
Usage in punctuation, 184. Rules of punctuation, 185. The uses of capitals, 203. Punctuation — English form test, 205. Italic letters, 207. Review practice, 207.	
VI. WRITING FRIENDLY LETTERS	211
A personal letter, 211. Writing a letter, 214. A formal note, 216. Classes of letters, 216. Examples of personal letters, 217. Formal notes, 233. Review exercises, 236.	

CHAPTER	PAGE
VII. MASTERING WORDS	238
The study of words, 238. Overworked words, 243. Choice of words, 245. Definitions, 247. Synonyms, 248. Terms confused in use, 250. Word construction, 257. Spelling, 261. Learning to spell new words, 270. Review, 271.	
VIII. TELLING STORIES	272
The use of suspense in telling a story, 277. The essentials of a story, 279. Beginning a story, 280. Developing the plot, 282. Ending a story, 284. The outline for a story, 284. Using conversation, 286. Description in a story, 289. Choosing vivid words, 290. Making comparisons, 292. Reproducing a short story, 295. Review, 298.	
IX. WRITING BUSINESS LETTERS	299
Usage in business letters, 302. The parts of business letters, 302. The envelope, 318. Review practice, 320. Specimens of business letters, 321. The complaint and the adjustment, 324. Answering an advertisement, 327. Telegrams and night letters, 329. Review exercises, 331.	
X. MAKING PEOPLE UNDERSTAND	332
Giving specific directions, 332. Classification, 336. Arrangement, 339. The outline, 340. Explaining by specific illustrations, 347. Words that make people understand, 350. Making people understand by description, 353. Appealing to eyes and ears, 356. Describing places, 360. Landscapes, 363. Reports, 364. Business reports, 368. Reporting meetings, 370. Review, 373.	
XI. MAKING PEOPLE BELIEVE	374
General assertions, 376. Defining terms, 377. The use of explanation and statistics, 378. Meeting objections, 382. Planning, 384. Arrangement of material, 387. Debate, 389. Limiting the question, 390. Preparing for a debate, 391. Conducting a debate, 393. Review, 395.	
XII. REPORTING AND EDITING NEWS	396
What is news? 396. The news story, 397. The editorial, 404. Advertisements, 409. Proof reading, 410. Contributions to the city papers, 411. The class as a newspaper staff, 414. The magazines, 416. The technical journal, 418.	
APPENDIX	421
Conjugation, 421. List of important irregular verbs, 423. Summary of grammar, 426. Word building, 429.	
INDEX	439

I. SPEAKING AND WRITING

The newspapers and magazines are full of advertisements telling us how to improve our health, our appearance, our food, and our amusements. Not often, however, do they advise us how to improve our speech. Yet our speech is the clothing of our minds as well as an index to our characters.

When you say that you enjoy hearing a certain person talk, you recognize excellence in speech. Consciously or unconsciously you appreciate art in speech quite as much as you do in pictures or in music. You admire the graceful turn given to words, the well-modulated voice, the tactfully expressed reply.

In order to acquire skill in your own speech, begin by trying to express your thoughts in a clear and pleasing way. At first you may find this difficult ; but every day your store of words will grow larger, and steadily your power to express yourself well will gain in strength.

Consider the question of using good English from another point of view. Does it pay?

How does it pay a salesman to be able to speak well?

How does it pay a politician to be able to speak well?

How does it pay parents to be able to speak well?

How does it pay a clergyman to be able to speak well?

How does it pay a newspaper reporter to be able to speak well?

How does it pay the boys and girls in your class to be able to speak well?

What are you going to do when you finish school? Can you think of any occupation wherein it would not pay you to speak well?

Why should you be able to write English well? Have you ever read a letter or a book of which you said, "I enjoyed every word of it! I saw all the events happening just as if I had been there. They fairly stood out on the page"? When you write up occurrences in a way to produce such an effect, you write them up artistically. You succeed in communicating your ideas to your reader. You give pleasure or information to another and secure satisfaction for yourself.

Discuss in class the value of practice in speaking and writing correct English.

Conversation

You have an opportunity every day to talk in several of your classes. To hold the attention of your associates, you must first have something of interest to tell them; you must be familiar with the information necessary to make them understand, and you must in some way reveal your own point of view and encourage the class to express their thoughts and their opinions on the subject.

Do you usually depend on repeated questions to draw out the meaning of a topic? This is what one writer calls the "tooth-pulling" type of recitation.

Do the best pupils in the class depend on the teacher's questions or do they cover the topics fully without assistance?

Here are a few questions and topics of which you have some knowledge. Choose one of these or a similar topic in which you are intensely interested. Gather additional information which you can use to arouse an interest in the topic through your discussion of it with the other members of your class.

1. How I prepare my lesson in —.
2. Why it is necessary to have a traffic officer at certain street intersections.
3. Some of the ways in which disease is spread by impure water or milk.
4. What is meant by one of the following terms: the wheat belt, the cotton belt, the timber line.
5. Why historians say that the winter of 1777-1778 was the darkest period of the Revolutionary War.
6. How America helped the Allies to win the World War.
7. The meaning of one of the following: immigration, navigable river, compulsory education, continuation school.
8. The way one "tunes in" with a radio outfit.
9. What is meant by the effect of climate on agricultural products.
10. Some of the reasons for the growth of Chicago or New York or some other city.
11. Some of the conditions necessary to make a rural section suitable for farming.
12. Some of the advantages of subway cars over surface cars.
13. How to elect the president of your student association or the captain of your team.
14. The way to look up a word in a dictionary or a place on a map.
15. How to stop bleeding from an artery that has been cut.
16. How to rescue a drowning person.
17. Some of the reasons that forests should be replaced by planting trees.
18. What is meant by naturalizing a foreigner.

Bring to class two topics from subjects other than English of which you can give an interesting account.

A good recitation is a good composition.

Speaking and Writing to the Class

Your success in learning to speak and to write depends on your success in forming right habits. If the whole class will work together, each of you will form right habits much faster than you can alone. This means that each of you will talk and write for the class and that the class will criticize your errors and tell you when you have done well.

You will progress much more rapidly if you always stand in front of the class to discuss your topic or to read your paper. In this way you will get used to speaking to a group of people. You will learn to watch the faces of your audience and to tell whether or not you are making yourself understood. Then, when they question or criticize you, you can alter your statements and become accustomed to the give and take that is so important in all discussion.

You must be a good sport. Your aim should be to build up a class standard of accuracy and skill in speech and writing. Help to break yourself and your classmates of bad habits. Profit by the example of the best speakers and writers in the class.

Throughout this book you will find constant appeals to the judgment of the class. Of course your teacher will act as umpire and will give you personal and collective suggestions. There are three things to do :

1. Talk and write for the class.
2. Profit by the criticism of the class.
3. Establish class standards.

The members of the class should work together as a group to improve in speaking and writing.

PRACTICE IN ORAL EXPRESSION

I. Listen carefully to a conversation or a public address. Did you understand every word? If not, why not?

II. Could a stranger riding in a street car in your city tell where to get off by the conductor's call of the streets? Listen to the conductor the next time you ride on a car. If you cannot understand him, decide why you cannot.

III. Do you make a mental estimate of an unknown person in a telephone conversation by the quality of his voice and by the way he speaks? The next time that you have an opportunity, try to determine what there was about the speech of a stranger over the telephone that affected your estimate of his education or character.

IV. Prepare to tell a story of an experience. The following list may give you a suggestion:

- | | |
|---|--------------------------------|
| 1. The time I failed to persuade my parents | 8. Embarrassing? Well, rather! |
| 2. My first music lesson | 9. I just forgot |
| 3. Making good the damages | 10. My teasing brother |
| 4. Last April Fools' Day | 11. My darling sister |
| 5. My last term's work | 12. Catching the train |
| 6. It served me right | 13. Overcoming a prejudice |
| 7. My introduction to the public library | 14. Breaking a bad habit |
| | 15. Our teamwork won the game |
| | 16. Getting over my scare |

V. Prepare to speak to your classmates for one or two minutes on the topic, "Some benefits which I hope to get from my English course." Make a brief outline of the points you wish to present and, if necessary, glance at this outline while speaking. It is best, however, to fix firmly in mind the main steps in your outline so that you need not consult it. Above all, do not write out beforehand what you mean to say.

After you have taken your place before the class and made your speech, your classmates will try to tell you :

- (a) How many points you wished to make.
- (b) Whether each of your points was clear.
- (c) Whether the reasons you offered seemed convincing.
- (d) Whether your voice was loud enough to be heard all over the room.
- (e) Whether you spoke slowly and clearly enough to be easily understood.
- (f) Whether you pronounced all words correctly.

A pupil who writes well may put on the board all suggestions made by members of the class. In the last ten minutes of the period the class may rearrange these suggestions in some logical order, calling them "Targets for First-Year English." The list should be left on the board permanently or copied into notebooks for frequent reference.

VI. At the next study period write out in full your speech on "Some benefits which I hope to get from my English course." Seek to improve the speech as much as possible, bearing in mind the suggestions given to you by your classmates. The following directions may prove useful. Other correct forms may be substituted, if desired.

THE FORM OF MANUSCRIPT

1. Use paper about 8 inches by $10\frac{1}{2}$ inches in size.
2. Write with black ink on only one side of the paper.
3. Write each word plainly.
4. Dot the *i*'s and cross the *t*'s.
5. Leave a space of a quarter of an inch or more between words.
6. Place the title about two inches from the top of the paper and equally distant from the right-hand and left-hand edges.
7. Begin the first word and all other words of a title, except articles, prepositions, and conjunctions, with capital letters.

8. Indent the first line of each paragraph at the paragraph margin, that is, about two inches from the left-hand edge of the paper.

9. Leave a margin of at least an inch at each side of the page and at the bottom.

10. Break only long words at the right, and break those words only between syllables.

11. When you have finished, number the pages with Arabic numerals, placed near the top and at the middle of the page.

12. Write your name, the name of your class, and the date at the upper left-hand corner of the first page.

13. Manuscripts are more easily read when not folded. If convenience demands folding, some uniform plan should be adopted. The following is one good method of folding and indorsing.

(a) Place the manuscript before you on the table as though you were about to read it. Make the edges even and fold the end farthest from you to meet the end nearest you.

(b) Without changing the relative position of the manuscript, write upon it the title of the composition, your full name, the designation of your class, and the date on which the composition is written or on which it is to be presented, as may be required.

The illustrations on the following page will give a clear idea of how a manuscript looks when finished and when folded and indorsed.

Prepare to tell at the next meeting of your class what changes you made in your speech in writing it out. Perhaps you will be called upon to read the manuscript so that all may see for themselves. In any case, *preserve the manuscript for future reference.*

Much careful planning should precede writing. Revise all manuscripts with great care.

How I Study

One of the greatest assets in studying is the power of concentration. When I know that I have to learn a thing in a short time, I can usually do it; but I am afraid that often I take more time than is necessary.

My procedure in studying varies for different studies. When I have something to memorize, I find that I can do it best by first writing the piece out and then reading it over and repeating it to myself until I am sure I have the substance of it.

How I Study
David Wilson
English I B.
Mar. 14, 19—

What to Speak or Write About

Upon what topics should pupils in high school speak and write? Prepare to discuss this question in class. Make brief notes on the following:

1. What you talk about in your other classes, at home, and elsewhere. Name something you have talked about within the last twenty-four hours.
2. What you have heard older persons talk about at home or elsewhere.
3. The topic of the most interesting conversation you have heard recently.
4. The topics discussed in the books, papers, and magazines that you read.
5. How magazine writers get the information necessary for their articles.
6. The topics that you like best to read about.

PRACTICE

1. Make a list of ten topics about which you know something or about which you could readily learn something. Put a star before each of those which you think could be made interesting to the members of your class.
2. Select the most promising topic and condense into a single sentence what you would say about it. Add a sentence, if necessary, explaining the sources of your information, and copy the note to hand to your teacher. For example:

HOW I PREFER TO SPEND MY SPARE TIME

The most enjoyable way to spend one's spare time is in reading, because through reading one can have good company and visit attractive scenes, no matter where one is or what the weather may be.

OUR CAMP AT TROUT LAKE

Camping by Trout Lake proved to be a succession of new and interesting experiences, among which were learning to pitch a tent, to build a fire outdoors, and to paddle a canoe. I spent eight weeks there last summer and kept a diary, from which I can select the best points.

Place your entire list of topics on the blackboard. The class will tell you which they consider most interesting and what they would like to know about these topics. Make a memorandum of their questions, and explain briefly how you plan to collect the material for your speech. Your classmates may be able to suggest additional ways of collecting material.

He who keeps his eyes and ears open finds plenty of topics on which to speak or to write.

Analyzing a Subject

Prepare to speak or to write on one or more of your topics. Be sure to write out in a single sentence the particular point of view you will adopt and do not fail to make an outline of the main things you wish to say.

Suppose, for example, that your subject were "Games." This would be so general that a talk on it would sound like an article in the encyclopedia. Even if you knew about all the games in the world, you could not tell about them all in a few minutes. "Games" is really a general subject. You must limit it by selecting a particular way to look at it, a special **point of view**. You must have a specific purpose for speaking or writing about it.

Several ways of limiting the subject suggest themselves at once. You might select one particular game, such as baseball or tennis. Again, you might choose the games common at

a particular season or at a particular place. A little study will enable you to work out a considerable number of more or less specific subjects or topics, together with suitable themes and titles.

Note how many themes, and therefore compositions, may grow out of a single topic. Each theme represents a peculiar way of looking at the subject, a particular point of view, and may, therefore, be developed into a composition.

For example, if you selected the special subject "Baseball," you might write a theme on the popularity of baseball, in which you would show how this game is steadily growing in popularity. The title for this theme might be *The Popular Game*.

For a second theme, under the special subject "Baseball," you might show that baseball deserves its popularity. You would show why it is interesting to both players and spectators. Your title for this theme might be *A Deservedly Popular Game*.

Suppose, again, that you were writing on Friday's game of baseball. You might tell how well the game was played and how full of thrills it was. This might mean that you would give details of many parts of the game. Your title might be *Friday's Game* or *We Won*.

Another treatment might tell of the splendid work of one of the players. For this theme the title might be *Hats Off to Jean Comstock* or *A Timely Hit*.

PRACTICE

Analyze one of the ten topics listed by you (see page 17) in a manner similar to the analysis above on "Baseball." Discover as many themes for the topic and invent as many good titles for each theme as you can.

Examples of Points of View

Let us suppose again that you have chosen to speak or write on "Skating." You are not really ready to do so because you have not settled upon any *particular purpose*, any *definite way of looking at the subject*, any **point of view**. You might select one of the following :

1. I had many amusing and painful mishaps in learning to skate.
2. Ice skating is much to be preferred to roller skating.
3. The art of figure skating can be learned by any one who will persevere in studying and practicing it.
4. The race for the skating championship of our town was close and exciting.
5. The picture presented by the skaters on the pond at four o'clock yesterday was animated and cheering.
6. The Rylander chilled steel skate is the best on the market.
7. "Well, old skates, the ice is gone for this year."
8. I must tell you about a skating party that I attended last Friday.
9. The Alpha Club's movement to flood the common for skating is a very good one and ought to be supported by every boy and girl in the town.
10. My father tells a very exciting story of how grandfather on one occasion turned his skill in skating to good account during the first winter after he moved to Ohio.

Prepare to discuss in class each of the points of view above as to :

(a) Who might be interested in the composition suggested by it.

(b) What sort of oral or written composition would result from using it.

(c) How much time or space would be required for speaking or writing, as the case might be.

A good speech or article holds to a definite point of view.

PRACTICE

Write sentences to illustrate three points of view for as many of the following subjects as you are directed to choose.

radio
puzzles

dancing
clubs

fashions
farming

hiking
camping out

The Title

If you were to speak or to write on any of the themes concerning skating, you would wish to select a brief, striking phrase with which to announce your discourse. In other words, you would try to find an appropriate **title**. In the case of the first theme this might be one of the following :

Fun on Skates

How I Learned to Skate

Learning to Skate

When Gravity Asserted Itself

Bruised but Happy

Trying a New Medium

An Unwilling Clown

Imitating Mr. Pickwick

When a title appears at the head of a manuscript, the first word and all other words except articles, prepositions, and conjunctions should begin with capitals.

Choose a title that will attract readers.

The Physical Point of View

The value of deciding upon a definite way of looking at a subject when you wish to speak or to write about it will become clearer to you if you will work through the following exercises involving the **physical point of view**. In order to describe an object clearly, you must look at it from some *particular spot* and must let your hearer or reader *know what that spot is*.

Tell a stranger how your school building looks as he approaches it on the street. Make your description so clear

that he could not fail to distinguish the school building from any other building in the city. Now tell him what the school building looks like as he enters it by the main entrance. Write out the two descriptions.

Could the stranger find the building if he read only the second description? Both are descriptions of your school-house. The difference is that the building is described from two separate points of view. Consider what other points of view might have been chosen.

PRACTICE

Tell about some one of the following topics from the points of view suggested:

- | | |
|---|---|
| 1. A football play:
(a) From the point of view of one of the players
(b) From the point of view of a spectator | 4. The English class:
(a) From my desk
(b) From the front while I am reciting |
| 2. Almost a collision:
(a) From the point of view of an automobile driver
(b) From the point of view of a spectator | 5. The house I live in:
(a) From the front
(b) From the rear
(c) From the inside of the front door |
| 3. The hill where we coast:
(a) On the way down
(b) On the way up | 6. The view on the river:
(a) Looking upstream
(b) Looking downstream |

Studying Examples for Point of View

Read the following selections and note the purpose of each of them. Then write a summary sentence for each that will make clear the theme, or point of view, of the author. What change occurs in the point of view in the second paragraph of *The Spirit of Fifth Avenue*?

THE SPIRIT OF FIFTH AVENUE

I tried, the other day, to catch a Fifth Avenue bus at Seventeenth Street in the city of New York. A crowd of other people who didn't have to catch busses were rolling along up Plutocracy Avenue in their shiny, silent, velvet-footed chariots. Seizing a moment when the accident risk was somewhat reduced, I stepped into the street as a bus approached. The major general who was driving it paid not the slightest attention to my frantic gesticulations. I turned to seek the safety of the walk. A Royal Roller, proud symbol of superfluous dollars, was charging toward me. I stood still. With noble magnanimity the duke behind the wheel swerved to the right, to avoid the slight jolt that my body might have given under his balloon tires. A dozen of the lesser nobility streamed past on either side, leaving me standing like a moving-picture hero in the midst of a cattle stampede.

Eventually I found that the busses stop only at the even-numbered streets. Once on the upper deck, I could look down on the two processions of gliding motors sweeping up and down America's most noted street. A handsome Excelsior with top down and a stiff-backed, high-nosed, befurred dowager behind a stiff-backed, high-nosed, befurred chauffeur coursed alongside us for a whole block. A sophomoric impulse to shatter her dignity by dropping in beside her was repressed by visions of the morning roundup in the police court. Over the irregular carpet of motor tops I suddenly spied the reposeful marble lions of my destination, the public library, and I perilously swung down the narrow stairway to the sidewalk.

FRANCINE — A PORTRAIT

Francine is the slender, dark-eyed girl who sells flowers in a quiet corner of one of the busy stations. It is a pleasure to watch her arranging her boutonnieres. Here and there, from among the green and brown jars, she daintily selects a crisp blossom or leaf. She puts these together and winds about their short green stems a piece of tinfoil. When a customer buys from her, the splashes of crimson in the dark cheeks deepen, and the shapely little head nods her thanks.

A Pupil's Theme

Bring to class newspaper or magazine clippings that are good illustrations of point of view, and analyze them.

The Class Magazine

Thousands of schools are finding the use of a good weekly magazine like *The Outlook* or *The Literary Digest* of the greatest possible benefit in the classes in English and the social studies. Throughout this textbook, assignments from "the class magazine" will be suggested. The class that does not have such a periodical will lack an almost indispensable tool.

The best results are secured when every member of the class has a copy of the magazine. The work can be carried on, however, with fewer copies. Nearly any magazine will give club rates to schools.

Review and Practice

1. What have you learned by the study of this chapter? Begin at the beginning and go slowly over each section, noting the ideas it sets forth. Then write a single paragraph in which you summarize in a clear and connected manner all these ideas. Probably you will find it best to represent each section by a single sentence.

2. Select from your collection two or more topics, as the teacher may direct. Decide on a definite purpose or point of view in each case and write a summary sentence to express it. Make outlines of your principal points, thinking as you do so of your audience and of the effect you wish to produce. Speak in class or write from these outlines, as you are directed.

Apply to your speeches and to your written papers the criticisms that have been made in class. Preserve all your papers.

Practice, to be of value, must be thoughtful, purposeful, and persistent.

II. BUILDING PARAGRAPHS

What a Paragraph Is

Notice that each of the paragraphs in the following selection refers to a different subject or topic. State what this topic is.

The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed, we had made a great deal of way during the night, and were now lying becalmed about half a mile to the southeast of the low, eastern coast. Gray-colored woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sand break in the lower lands and by many tall trees of the pine family, outtopping the others — some singly, some in clumps; but the general coloring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spyglass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side and then suddenly cut off at the top like a pedestal to put a statue on.

The *Hispaniola* was rolling scuppers under in the ocean swell. The booms were tearing at the blocks; the rudder was banging to and fro, and the whole ship creaking, groaning, and jumping like a manufactory. I had to cling tight to the backstay and the world turned giddily before my eyes; for though I was a good enough sailor when there was way on, this standing still and being rolled about like a bottle was a thing I never learned to stand without a qualm or so, above all in the morning, on an empty stomach.

Perhaps it was this — perhaps it was the look of the island, with its gray, melancholy woods, and wild stone spires, and the surf that we could both see and hear foaming and thundering on the steep

beach — at least, although the sun shone bright and hot, and the shore birds were fishing and crying all around us, and you would have thought any one would have been glad to get to land after being so long at sea, my heart sank, as the saying is, into my boots ; and from that first look onward, I hated the very thought of Treasure Island.

We had a dreary morning's work before us, for there was no sign of any wind, and the boats had to be got out and manned, and the ship warped three or four miles round the corner of the island and up the narrow passage to the haven behind Skeleton Island. I volunteered for one of the boats, where I had, of course, no business. The heat was sweltering, and the men grumbled fiercely over their work. Anderson was in command of my boat, and instead of keeping the crew in order, he grumbled as loud as the worst.

ROBERT LOUIS STEVENSON, *Treasure Island*

Why were the paragraph divisions made where they are? Why would it be wrong to end the first paragraph with the words, "coloring was uniform and sad"?

Why would it be more difficult to read this selection if it were printed as one solid paragraph?

A paragraph is not a mere indention or "notch" in the page ; it is a unit of thought. When you think logically, you think in paragraphs.

For centuries after written language was first used, there was no indication where the paragraph nor even the sentence ended ; yet perfect paragraphs and sentences had been composed ever since man began to think and express himself logically. Capital letters, punctuation, and division into paragraphs are all very important modern inventions, because they help the reader to get the thought of the writer easily and quickly. The paragraph form, that is, the indention marking a paragraph division, is, then, a convenient mechanical means of announcing to the reader that a new unit of thought is being introduced.

The paragraph division, moreover, is as valuable to the writer as to the reader. The writer can easily test the unity and development of his thought by a study of his paragraph structure. He should first be sure that he includes in a paragraph only those sentences which treat the unit of thought proper to that paragraph. Then he should see that the sentences of the paragraph are arranged in such order as to develop the thought easily and logically. Again, he should see that his paragraphs are arranged in proper order for the development of the thought of the entire composition.

Careful planning will generally determine the paragraph divisions of a composition. If, however, paragraphs run to great length — say more than 250 words — it is generally wise to endeavor to divide them. A succession of long, solid pages is discouraging. The study of paragraph outlines on pages 37 to 41 will help to determine the length of paragraphs.

Speaking Paragraphs

What has been said about the writer applies with equal force to the speaker. To make his audience understand and feel, the speaker must present his ideas in paragraphs. The speaker who rambles along, jumbling ideas together, soon wearies his hearers and loses their attention. He has not thought in paragraphs; hence he does not speak in paragraphs.

ORAL PRACTICE

Each of the following sentences may be used as the first sentence of a paragraph. Think about two of them so that you can stand before the class and speak for a minute on either of the two selected.

1. Everything went wrong that morning.
2. We had the ball on their ten-yard line, with two minutes to play.

3. Speaking my first piece was no joke.
4. "Ready, set, go!" shouted the starter.
5. Making my first cake was a trying process.
6. My music teacher is a nervous man.
7. Last week I bought a —— at a mark-down sale.
8. An experience with —— taught me a good lesson.
9. I was late yesterday because ——.
10. If you will follow my directions, you will have no difficulty in finding my house.
11. I was as happy as a boy with a new top.
12. My most interesting class last term was the one in ——.
13. A boy who wishes to excel in college athletics should not overdo in high-school athletics.
14. One "outside activity" is enough for any high-school pupil.
15. The most important consideration in the choice of a vocation is the natural aptitude of the individual.
16. In preparing for one's life work, a pupil should avoid too narrow a specialization.
17. Birds may easily be encouraged to build nests near our homes.
18. The cat as a pet is only a nuisance.
19. A dog must be carefully trained if he is to be a satisfactory pet.
20. The playing of ball in the street should not be forbidden.
21. Every boy should have a course in manual training.
22. Every girl should have a course in cooking and sewing.
23. We had made every preparation to watch the total eclipse of the sun from a good point of observation.

After you have finished, your classmates will tell you :

- (a) Whether you spoke so that they could understand you.
- (b) Whether you said anything that did not belong in your paragraph.

WRITTEN PRACTICE

Read again the directions for limiting a subject on pages 18, 19. Then select one of the following lists of subjects, limit it to as specific an incident or idea as you can, and write a single paragraph about this incident or idea. Be sure to compose a

good title for your paragraph before you begin to write. This will help you to decide what you wish to say.

Clothes	Amusements	Factory
Adventure	History	Clubs
Automobile	Politics	Speech-making
Library	School	Photography
Childhood	Travel	Thrift

When your teacher and your classmates have told you how well you succeeded with the first paragraph, write others as you are directed.

A paragraph is a unit of the thought of a composition.

The Topic Sentence

A good paragraph very often contains a sentence that states the topic to be discussed in the paragraph. Usually this **topic sentence**, as it is often called, appears very near the beginning, because clearness requires that the hearer or the reader shall know early in the paragraph the subject to be considered. For example, in the first paragraph of the selection from *Treasure Island* (page 25), the reader is told at the start that the paragraph will be about the appearance of the island.

Sometimes the exact words that would make the most fitting topic for the paragraph are not contained in the paragraph. For example, in the second paragraph of the same selection, you know at the outset that the paragraph is to tell about the motion of the ship. The topic of the paragraph, however, is the effect of this motion on the speaker.

Sometimes the topic sentence appears at the end of the paragraph as a summary or a conclusion of what has been said. For example, the topic of the third paragraph in the same selection — the one idea for which all the rest was written — is, "I hated the very thought of *Treasure Island*."

While it is easy to overemphasize the idea of the topic sentence, it should always be remembered that a reader or hearer must quickly understand what a paragraph is about. Otherwise he will be puzzled and may grow inattentive. The good writer saves the mental energy of his reader by showing clearly what he is writing about. He may not in every case use a sentence that can be labeled a *topic sentence*, but he will always make his paragraph subject clear.

PRACTICE

I. Determine what will be the subject of each of the paragraphs assigned under the heading "Oral Practice," pages 27, 28.

II. Write a topic for each of the following paragraphs:

It was a mild, calm, spring day; a day when one is more disposed to musing and revery than to action, and the softest part of his nature is apt to gain the upper hand. I rode in advance of the party, as we passed through the bushes, and, as a nook of green grass offered a strong temptation, I dismounted and lay down there. All the trees and saplings were in flower or budding into fresh leaf; the red clusters of the maple blossoms and the rich flowers of the Indian apple were there in profusion; and I was half inclined to regret leaving behind the land of gardens for the rude and stern scenes of the prairie and the mountains.

Meanwhile the party came in sight out of the bushes. Foremost rode Henry Chatillon, our guide and hunter, a fine athletic figure, mounted on a hardy gray Wyandotte pony. He wore a white blanket coat, a broad hat of felt, moccasins, and trousers of deerskin, ornamented along the seams with rows of long fringes. His knife was stuck in his belt; his bullet pouch and powder horn hung at his side, and his rifle lay before him, resting against the high pommel of his saddle, which, like all his equipments, had seen hard service and was much the worse for wear.

Shaw followed close, mounted on a little sorrel horse, and leading a larger animal by a rope. His outfit, which resembled mine, had been provided with a view to use rather than ornament. It con-

sisted of a plain, black Spanish saddle, with holsters of heavy pistols, a blanket rolled up behind, and the tail-rope attached to his horse's neck hanging coiled in front. . . .

Our muleteer, Deslauriers, brought up the rear with his cart, wading ankle-deep in the mud. . . . The cart was of the kind that one may see by scores around the market place at Quebec and had a white covering to protect the articles within. These were our provisions and a tent, with ammunition, blankets, and presents for the Indians.

FRANCIS PARKMAN, *The Oregon Trail*

III. Your teacher will assign some selection in your class magazine for a study of paragraph topics.

IV. Write topic sentences for three paragraphs on a subject with which you are familiar. The following subjects may be suggestive :

- | | |
|-------------------------------------|--|
| 1. Corresponding with other schools | 8. Our librarian, every "fellow's" friend |
| 2. The international Olympic games | 9. My favorite nursery tale |
| 3. My collection of stamps | 10. A silly custom |
| 4. Saving money for college | 11. My opinion on child training |
| 5. Ways of earning money | 12. When my father was my age |
| 6. When I was young | 13. If I could be my parents' parent for a day |
| 7. How I learned to like poetry | 14. Teaching a dog tricks |

Paragraph Unity

Read the following paragraph. See whether this paragraph is clear to you at once. After reading the first sentence, what do you think the author will discuss? What other subject is discussed in this paragraph?

A recently-invented machine bids fair to revolutionize the process of ditch digging. It digs ditches five and one half feet deep, sixteen feet wide at the top, and five feet wide at the bottom. Every one knows that the need of more land for the production of food has made our numerous swamps immensely valuable if they can be

properly drained. The land in these swamps often proves most fertile, so that its products richly repay the cost of the ditches necessary for drainage. The machine is operated by only one man, whose chief duty is to attend to its fifty-horse-power gasoline motor. At the same time it does the work of from twenty to fifty men. It is easy to see that this invention will prove to be of great value.

Compare the following revision and rearrangement of the same material :

A recently-invented machine bids fair to revolutionize the process of ditch digging. It digs ditches five and one half feet deep, sixteen feet wide at the top, and five feet wide at the bottom. This ditcher is operated by only one man, whose chief duty is to attend to its fifty-horse-power gasoline motor. At the same time it does the work of from twenty to fifty men.

It is easy to see that this invention will be of great value. Every one knows that the need of more land for the production of food has made our numerous swamps immensely valuable if they can be properly drained. The land in these swamps often proves most fertile, so that its products richly repay the cost of the ditches necessary for drainage. The new machine will make this process much less expensive.

The first paragraph about the ditch-digging machine is misleading because it treats of two subjects. Clearness demands that we write or talk of only one thing at a time. This is the principle of **unity** or oneness.

Why is it easier to understand the following selection than it would be if it were printed without paragraph divisions?

What is the subject of each of the paragraphs? How does the first paragraph differ in purpose from the others?

TWO KINDS OF AMERICANS

Two events of great social significance occurred recently in Boston on the same day.

At noon an "army of unemployed," three hundred strong,

marched to the city hall, where a crowd of about one thousand persons had gathered to see what would happen, and a squad of police stood ready to keep order. In a brief speech the mayor offered to give any man in the crowd who could show that he was a registered voter of the city a job at which he could earn his living. Three of the "army" of three hundred investigated the offer, and two of them went to work. The rest of them marched to Boston Common and held an indignation meeting.

Almost at the same time, the pupils of the High School of Practical Arts, with a few invited guests, assembled in the auditorium of their beautiful new building to join with an immigrant family in commemorating the twentieth anniversary of the arrival of the family in America. The head master gave a brief address of welcome, and then put the meeting into the hands of one of the pupils, a Russian Jewess. The principal event was an address by Mrs. Mary Antin Grabau, author of *The Promised Land*, and spokesman, she says, not only for her own family, but for thousands of our adopted citizens.

In effect she said: "The main thing here is that the way is open to us. We have not become rich. We work hard. If you should go into one of our large department stores, you might see one of my sisters. If you should ask for her, they would summon her by a number. But what we do is not the point. The thing that counts is that no position that we can fill is forbidden to us. In Russia many occupations are closed to my people. Here the way is open."

The Youth's Companion

Paragraph unity means that only one thing should be discussed in a paragraph. To test the unity of a paragraph, write a topic for it, and then read the paragraph carefully to see whether it contains anything that does not belong under that topic. How may the law of paragraph unity be applied to your ordinary conversation?

Unity demands that everything in a paragraph shall contribute to one end. The same fundamental principle applies in all forms of art.

PRACTICE

Each of the following selections consists of two paragraphs, the original form of which has been purposely disarranged. Write out the revised form, following the model of the two paragraphs on the ditch-digging machine. Write a title for each of your paragraphs.

1. The Eastman School of Music at Rochester, New York, gives several scholarships each year to promising singers. The purpose of this award is to develop American singers of grand opera. Candidates must be citizens of the United States by birth or adoption and must have the vocal ability to sing operatic music after proper training. Men must be between twenty-two and thirty years of age and women between nineteen and twenty-six. Candidates must be free from physical defects and in good health. They must also be graduates of a high school or of one of equivalent rating. Each scholarship includes tuition fees and a fairly liberal cash allowance for living expenses.

2. Nowhere is the fact that illusion is the soul of the theater brought out so clearly as in Tony Sarg's Marionettes. Here on a tiny stage, little, wooden, jointed dolls, to each of which are attached a number of strings, play amid scenes drawn to scale. Many people think that a marionette show is necessarily a show for children. The puppets are each about two feet high—none taller. Their parts are spoken by human beings, who stand above them, out of sight, on two opposing runways, and manipulate the strings by which the manikins move. Their actions are only approximately the actions of living creatures, so that they walk, but in a manner all their own; they dance, ride, sit, and gesticulate, move their carven heads, open and shut their jaws, their eyes, like human creatures or beasts, but yet unlike. Certainly children love such a show, but its rare quality is probably appreciated far more thoroughly by adults. One would think it impossible for illusion to be so strong that after only a moment or two these little beings are no longer dolls moving on strings, but creatures like ourselves, living, talking, moving. But so it is, and this is real magic. So complete is the illusion, in fact, that when at the end one of the puppeteers

steps on the little stage amid the puppets, you are confounded. The child takes it for what it is, the older observer for that and something more. He realizes the amount of skill that goes into making it a success, perceives the infinite detail employed, the art revealed in the fashioning of each figure, the sheer beauty of costume and scenery.

Independent Inter-weekly (Adapted)

3. Let us count the cost of leaving school. We gain little in money or training, for it has been estimated that fifty per cent of those who leave school under eighteen years of age are idle more than one half of the time. We lose untold advantages for mental and physical development. But now let us look at the profit that comes from staying in school. When we have completed at least a high-school course, we shall be more mature and we shall make a stronger appeal to an employer. Our powers of endurance will be greater as our bodies will be stronger — remember that no horse lover ever overworks a colt. The work that we are compelled to accept before we reach 18 is necessarily mechanical, for we are too careless and immature for responsible work. We are trying to learn; but we waste too much material and consequently, as Mr. Owen Lovejoy says, “employers classify their simplest, least important, and least stimulating chores as children’s work.” When we are older, we shall be in a position to start higher in the business world. Our enjoyment of life will be greatly enhanced by a wide acquaintance with science, literature, art, and music. We shall be in a position more to *select* a life work than to *accept* any work, and that is the final thought that we should have. Skilled trades have no use even for a beginner apprentice under 16; the choicer occupations are closed to them because they lack both physical strength and maturity of judgment.

EDWARD RYNEARSON, “Cost or Profit” in *The Scholastic (Adapted)*

Limiting the Topic of a Paragraph

The weather would be a somewhat indefinite subject for a complete talk or for a theme. A forecaster might discuss the methods of making records and predictions, but that would be the topic for an entire theme rather than for a single paragraph.

What is the topic of the following paragraph?

It was a morning of the lovely New England May that we left the horse car and, spreading our umbrellas, walked down the street to our new home in Charlesbridge, through a storm of snow and rain so finely blent by the influences of this fortunate climate that no flake knew itself from its sister drop or could be better identified by the people against whom they beat in unison. A vernal gale from the east fanned our cheeks and pierced our marrow and chilled our blood, while the raw, cold green of the adventurous grass on the borders of the sopping sidewalks gave, as it peered through its veil of melting snow and freezing rain, a peculiar cheerfulness to the landscape. Here and there in the vacant lots abandoned hoopskirts defied decay; and near the half-finished wooden houses empty mortar beds and bits of lath and slate, strewn over the scarred and mutilated ground, added their interest to the scene.

WILLIAM DEAN HOWELLS¹

Suppose you start with a broad, general topic like "Swimming." This, you see at once, is too large a topic for adequate treatment in a single paragraph. A narrower topic would be "How I learned to swim." Still you will need several paragraphs for its discussion. Possibly you will recall, however, that you felt some reluctance to go into the water the first time. Therefore a good topic for a paragraph might be "Dreading the first plunge."

PRACTICE

I. Why is more than one paragraph necessary in discussing each of the following topics?

- | | |
|--------------------------------------|-----------------------|
| 1. The parcel post | 7. Gymnastics |
| 2. The education of the farm | 8. The public library |
| 3. The education of the city streets | 9. Gardening |
| 4. The Boy Scouts | 10. The automobile |
| 5. Amateur dramatics | 11. Fire insurance |
| 6. The phonograph | 12. Radio sets |

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II. Make four different paragraph topics that might be used in discussing various phases of each of the subjects listed on page 36.

III. Prepare to give three-minute talks on one of the following subjects.

- | | |
|---|---|
| 1. The last election | 15. A new automobile at half price |
| 2. The last —— game | 16. Every one should read a weekly review like —— |
| 3. The prospects for our team | 17. My favorite magazine |
| 4. Our school paper | 18. Why I like a small town |
| 5. The —— Express Company | 19. The difference between stocks and bonds |
| 6. Earning a dollar | 20. Clean streets in our city |
| 7. Why milk sours | 21. The World's Series in baseball |
| 8. How seeds scatter | 22. A small garden in a city yard |
| 9. Instructive moving pictures | 23. A piece of ground that I managed |
| 10. A street-car jam | 24. Making poultry pay |
| 11. How I got through a crowd | |
| 12. The —— was damaged when it reached me | |
| 13. The best —— for its price | |
| 14. Exceptional offer of —— if you accept at once | |

After you have given your talk, your classmates will tell you :

- (a) The number of paragraphs in your talk.
- (b) The topic of each paragraph.
- (c) Whether you used topic sentences.
- (d) Whether you said anything that was not directly on the subject.
- (e) Whether your ideas were presented in the most effective order.

IV. Write out your most effective talk, and present it as a theme.

Paragraph Outlines

Make an outline of each paragraph in the following selection :

BUSINESS COURTESY

In calling at the general offices of nearly any large business nowadays, you are received with the utmost courtesy. Many of the men in charge of the offices and the executive departments of large businesses have been traveling salesmen themselves at one time or another and know the effect of being discourteously received. It is only the large organization dying of dry rot or the small organization that isn't growing that receives its callers discourteously. Courtesy is a good deal like advertising; you can never tell where it will take root and grow into an order.

It is often very difficult to impress upon office assistants the importance of unfailing courtesy in the use of the telephone. The way a call is answered over a telephone is important, because it is frequently the first point of contact in a business transaction, and the impressions gained at this point are lasting. A man calling over a telephone does not reveal himself as a buyer or a seller, and the only safe way of receiving him is with courtesy. Business men who are applying the highest commercial principles see this and place high-class men and women at these first points of contact.

It is not unusual for a firm to pay dearly for lack of courtesy on the part of its employees. A piano manufacturing firm started to do some national advertising in a few magazines. As a result, it began receiving calls from solicitors of advertising for many of the magazines in which it was not advertising. All such representatives were received with absolute indifference, until an agent of the firm in a distant city reported that the sale of his pianos had been spoiled by the snubbing received from the firm by a representative of a magazine who was trying to sell advertising. It then occurred to the piano manufacturers that every advertising man was a possible piano buyer on the same law of average that any magazine reader who saw their advertisement might be a piano buyer. Good will is too valuable to risk, especially when it can be preserved by so cheap an element as courtesy.

Courtesy will even apply to the collection of money. A firm that retails phonographs on monthly payments admits that some of its

letters to delinquents were for a long time made so sharp that the patrons not only delayed the payment as long as possible, but also bought their records elsewhere. Later, the firm softened the letters, on the principle that a delinquent account was not necessarily a totally bad account, and that the firm could afford to be easy in order to retain the record business of delinquent patrons — that a delinquent's money is as good as any money. Any one of the houses that collect in small installments will tell you that a collector with dancing-master manners will get more money than a collector with prize-fighter manners, for sugar will attract more flies than vinegar.

DAVID GIBSON (*Adapted*)

The first paragraph above might be outlined as follows :

Courtesy shown callers in the offices of a large business :

1. Managers have noticed the bad effects of discourtesy in business.
2. Callers are received discourteously in poorly conducted offices.
3. Courtesy is like advertising.

PRACTICE

I. Make an outline for the second, third, and fourth paragraphs in *Business Courtesy*.

II. Prepare to give a one-minute talk to the class on some topic with which you are thoroughly familiar. Try to find a subject which you can tell about in three or four paragraphs, and be careful that each paragraph discusses a single phase of this subject. Think out very carefully what you are going to say and do not say the same thing more than once. A brief outline will help you. For example :

A school lunchroom is a good place to study human nature :

- A. The kinds of pupils that come there.
- B. Why you can study pupils better there than in the classroom.
- C. The actions you have seen there that revealed character :
 1. An incident showing courtesy.
 2. Peculiar taste in eatables.
 3. ———

Summarize briefly the ideas under *A*, *B*, and *C*, and fill in the specific instance that comes under 3.

III. Write outlines for paragraphs developing three of the following statements :

1. I think every pupil should study community civics in the high school if he has not had the subject before. (Give reasons.)
2. Our principal governs the school by making each pupil "a committee of one" to look after himself. (Tell what might be said to place responsibility upon individual pupils. If your principal has never used this device, tell what you think would be its success.)
3. The most interesting class I have this term is ——. (Tell why.)
4. The down-town streets on election night are one blare and flare. (Give details.)
5. Modern inventions are not always unmixed blessings. (Give an illustration of this statement that has come under your observation.)
6. I chose the —— course in —— school. (Give reasons.)
7. The football suits you sent on our order are unsatisfactory. (Give details.)
8. Your letter of January 14, ordering a boat, does not give sufficient details to enable us to fill the order. (Enumerate specific details that are lacking.)
9. I am returning by express at your expense the —— that I bought from you last Wednesday. (State why it is unsatisfactory.)
10. The house you rented to me was not ready for occupancy September 1, as was specified in the lease. (Give details.)
11. I should like an opportunity to show you our new ——. (Insert name of some machine or device that you can describe to a prospective buyer.)
12. A dollar a year at compound interest at the rate of 6% will amount to \$38.99 in twenty years. (Show how systematic saving will count up.)

IV. Prepare to give orally, in one paragraph, your comments on each of the three statements that you have outlined.

V. Write paragraphs on three of the statements that you selected in III above.

Examine each of your written paragraphs carefully to see

whether you have included anything that does not properly come under its topic. Have you repeated any idea? How early in your paragraph have you indicated what the paragraph is about?

Emphasis in the Paragraph

You have learned that the paragraph is a unit of the thought of a composition. Its construction naturally is: first, a connection with the part of the composition that comes before it; next, a statement of the subject of the paragraph; then, an amplification of this subject; and finally, a conclusion.

From this organization you can readily see that the places of emphasis are the beginning and the close of the paragraph. The new idea strikes you in the statement of the topic; the idea is elaborated and strengthened in the body of the paragraph; and the closing sentence, if it is clear and forceful, gives you a definite unit of thought to carry on to the next paragraph. For example:

Did you ever stop to think what your school costs in plain dollars and cents? The annual report of the board of education will tell you about the running expenses; but this probably will not include such items as interest on the cost of the building and equipment or supervision by the superintendent of schools. A high school of five hundred pupils usually costs from two to three hundred dollars a day. That is the amount an extra holiday costs the community. Every class period represents an investment of good money. The long-winded speaker in the school assembly is using up nearly a dollar a minute. School time represents the people's money and a great deal of it for every golden minute.

What part of this paragraph gives the subject? Point out the topic sentence.

Make an outline showing the details that help to make clear the cost of the school.

What is the purpose of the last sentence? What is the effect upon the paragraph of leaving off the last sentence?

The last sentence sums up the paragraph and gives it a clear and forceful conclusion. It is called a **summarizing or clincher sentence**. Not every paragraph has such a sentence at the end; but as the end of the paragraph is nearly always the place of greatest emphasis, the closing sentence should make a clear and forceful impression.

Find in one of your textbooks or in your class magazine a paragraph that has a clincher sentence.

A paragraph can often be improved by adding a **final sentence** that gives a summary of the thought.

Paragraph Development

Paragraphs may be developed in various ways; as, (1) by giving details; (2) by giving specific illustrations of the subject suggested by the topic sentence; (3) by comparison; (4) by contrast; (5) by a combination of methods. These five methods are illustrated below.

1. Notice the *details* used in the following paragraph:

Fire may be either a friend and servant or an enemy. Man can and does use fire for many purposes—cooking, heating, generating electricity and power. The Eskimo in the far North, the South Sea islander, the African tradesman, the American Indian—all have found fire indispensable in their simple lives. In our cities the electricity that lights the streets and the power that moves the trolleys are generated by a fire beneath a boiler. Unless, however, it is guarded and controlled, fire becomes a strong enemy and overcomes its master, man. Three large cities of the United States—Chicago, Baltimore, and San Francisco—have been almost wiped out by fire. Countless smaller cities have almost had the same fate. In one year 15,000 people in the United States were burned to death. It is in order that this force, which is so

indispensable and which can be so useful, may be controlled that fire drills, fire rules, and education about prevention are important.

2. Notice how the opening statement in the paragraph below is expanded by a *specific illustration*:

A good salesman will work very hard to become better acquainted with his stock. For example, take the case of a high-class retail book salesman. Of course he cannot read every book in the store, but he can at least glance through the tables of contents and the prefaces of a great many. He can read one or more of the books of each of the most popular authors, and he can skim through others to catch their most important points of style and theme. His customers, too, will become his teachers. If he has the ready discernment of character essential to almost any kind of business success, he will easily discriminate between sentimental gush and sensible judgment. By using every means at his command he will soon become able to assist his patrons with something more definite than "They say it's very nice."

3. What ideas are *compared* in the paragraph below?

The weakest link in a chain, as everybody knows, measures the strength of the entire chain. Now your body — every one's body — is like a chain. If it is tested to the snapping point — as it never should be — some part of it will give way. That part will be its weakest part, the part to strengthening of which the smallest attention has been given. It may be an organ, a muscle, a bone, or a sinew. The health and strength of your body, which together form the foundation of your working efficiency, are limited by the strength of that weak part.

PERCY LONGHURST, in *The Youth's Companion* (Adapted)

4. What two ideas are *contrasted* in the following paragraph?

Of all writers the poet has the best chance for immortality. Others may write from the head; but he writes from the heart, and the heart will always understand him. He is the faithful portrayer of nature, whose features are always the same and always interest-

ing. Prose writers are voluminous and unwieldy; their pages are crowded with commonplaces, and their thoughts expanded into tediousness. But with the true poet everything is terse, touching, or brilliant. He gives the choicest thoughts in the choicest language. He illustrates them by everything that he sees most striking in nature and art. He enriches them by pictures of human life, such as it is passing before him. His writings, therefore, contain the spirit, the aroma, if I may use the phrase, of the age in which he lives.

WASHINGTON IRVING, *The Mutability of Literature*

5. Examples have been given of several methods of paragraph development. These are by no means the only methods. Nor is every good paragraph to be classified under any one or two methods. Note that the following paragraph begins with a familiar *comparison* and ends with a number of *details*.

The first day in high school for a pupil who has been used to having all his classes in a single room is rather like the first day in a big city for a person who has grown up in the country. There is a confusion of crowds, a bewilderment of strange faces, and the chagrin over breaking laws one has never heard of before. On my own first day in high school I was jostled about from one room to another, usually losing my way and arriving late, after the name of the textbook and the first assignment had been given out. Then I was told that the section to which I had finally found my way was too large and that I must find another room on a different floor. All day long I went without seeing more than one or two pupils from my own grade school, and of course, as none of the teachers knew my name, there was nobody to speak to me. When I got on the wrong stairway, the older pupils laughed. When bells rang for classes to begin, I would look for the fire escape; and when they rang for dismissal, I would sit still. Hunting for my locker made me late for roll call in my home room at the afternoon session. By the end of the first day I had decided that higher learning was no good and that I might as well quit. Yet, as you see, I am still here; so I must have changed my mind.

PRACTICE A

Bring to class a paragraph chosen from a newspaper, a magazine, a book of fiction, or a textbook, illustrating each of the methods of paragraph development given above; also one paragraph illustrating a combination of methods.

PRACTICE B

I. Prepare to stand before the class and give a one-minute talk on some subject that can be developed by giving details. The following list may suggest a topic :

- | | |
|------------------------|-----------------------------|
| 1. My pet dog | 4. How it feels to get lost |
| 2. Waiting for a train | 5. Running an automobile |
| 3. How I got home | 6. Learning to ride a horse |

II. Write out your talk as a paragraph.

After each of the assignments calling for one-minute talks and written paragraphs, ask your classmates to tell you :

- (a) How soon they knew what your paragraph was about.
- (b) Whether you said anything not properly included under your topic.
- (c) Whether you repeated unnecessarily.

III. By what details may the opening statement of each of the following paragraphs be developed?

1. The moment you enter, you know that this is a girl's room.
(Use the present tense. What decorations tell you that this is a girl's room? What are her fads? Is there a color scheme? Remember that your details must help to bring out the idea that it is a girl's room. At the same time give such a description that a member of the class would recognize the room from it. Remember your connecting words; if you don't, your talk will be a mere catalogue of the contents of the room.)
2. No one would ever think that Mary's room belonged to a girl.

3. That fishing trip was the wettest experience I ever had.

(Show your feelings about the beginning of the rain. How were you prepared? What did you do to escape a wetting? How long did it take to get to shelter? Be sure to make your hearers feel with you.)

4. My first experience making —— was a sad one.

(Had you longed to try your hand at this task? What preparations did you make? How did you feel as you were working? What was the result? What did you do wrong? You may find it better to change the order of the last two questions. Remember that the connecting words must keep your hearers informed as to time, order, and place.)

5. Moving day is enough to spoil the temper of any saint, and father is no saint.

(Supply the details that tried father's temper. House-cleaning may be substituted for moving.)

PRACTICE C

I. Give an instance in which you have been able to make something clear or in which something was made clear to you by an illustration.

II. Write a paragraph giving a specific illustration of one of the following statements :

1. Hurrying does not always save time.

(Give an experience illustrating the truth of this statement. Be sure to make your classmates feel the importance of the occasion you describe. How much time did you have? What did you have to do? What did you fear if you failed? What went wrong? Give details.)

2. Boys will usually work for the interest of the school if they are trusted.

(Give an illustration from your school experience. What was the occasion? What might the boys have done? Would they have been found out? What do you think your teacher or principal expected? What happened? Don't forget the connecting words that will make your meaning clear. How did the boys feel about it after it was over?)

3. It is not safe to depend on hearsay in making an important decision.

(Give an experience, real or imaginary. This paragraph can be developed by giving a brief statement of several cases or by giving details

about a single one. Whichever you try, be sure to watch your connecting words and phrases.)

4. Forgetting an engagement often makes trouble.
5. A rainstorm need not bring a dismal day.
6. Practical jokes sometimes turn out seriously.
7. Little Richard's mischief was usually the result of well-meaning efforts to help do something he did not know how to do or was too small to do.
8. One of any school's worst pests is the pupil who sponges on his classmates for paper, pencil, or other materials.
9. "Don't count your chickens before they are hatched" is a proverb I shall not soon forget.
10. A good sportsman must sometimes put aside his own preferences or even his own best judgment for the good of his team.

PRACTICE D

I. Prepare for a one-minute talk before the class, comparing the two ideas in one of the following groups :

1. Man and the weather
(Show fickleness, frigidity, or other characteristics of both. For example, Scrooge in *A Christmas Carol*. See page 289.)
2. The school and the fire department
(Show how both are supported by the public because they render service to the public.)
3. Doing school work well and earning money
(Show that in both cases you are acquiring something you can use later.)
4. School athletics and friendly calls at the homes of friends
(Show that the need of relaxation justifies the one as much as the other.)
5. Books and people
(Show the possibilities of forming friendships with both.)

II. Ask a pupil to give in a single sentence the comparison you gave in your talk.

III. Write a paragraph making the comparison you gave in your talk.

PRACTICE E

Prepare to speak to the class one minute, making a paragraph of contrast on one of the following topics :

1. Preparing a lesson in the subject I like best and in the one I like least
2. The life of a salesman and that of a farmer
(Substitute any other occupation with which you are familiar.)
3. A vacation at the seashore and one in the mountains
(Substitute any other vacation experience with which you are familiar.)
4. Entertainment by radio and by the phonograph
(Show the advantages and the disadvantages of each.)

REVIEW PRACTICE

I. Study the following paragraph beginnings and endings. Determine which method of development will be most suitable for each. Write out three of the paragraphs.

1. My friend made a serious mistake when he left school. He thought —. Now he finds every door of advancement closed against him because of his meager education.
2. Who has not felt the fascination of a grate fire in the early fall? — All this is comfort, contentment, peace, and harmony.
3. The schoolhouse belongs to the people and should be used by them for any common interest. — Thus the people can use their own property for their social, intellectual, and moral advancement.
4. Our attic contains all the derelicts of twenty years of housekeeping. — Those relics show remarkable changes in styles.
5. If a man will deposit \$40.53 a year at compound interest at the rate of 6%, he will have \$1000 at the end of fifteen years. — (Show how much money he will actually deposit.) This shows how rapidly money accumulates under such conditions.
6. If you want to study birds or flowers, you must learn to recognize them. — You learn to recognize bird or flower friends, as you do human friends, by meeting them.
7. Many boys work after school hours. — In these ways boys can help with the family expenses and at the same time get an education.

8. Traveling is a pleasant way of learning. — Through travel we come to know how people live in other places than our own homes.

9. Getting in the hay is hard work. — This is one of the chief occupations of a farmer boy's vacation.

II. Select some well-written article in a book or a magazine and read it to the class without any special pause at the ends of paragraphs, while your classmates write the topics of the various paragraphs.

III. The next time that you hear a public address, watch the speaker to see whether he uses paragraphs or "talks right on." When you get home, try to write the main topics of his talk. If any of your companions heard the same speech and took notes, compare your outline of the talk with theirs. After a little practice you will be able to detect the paragraph divisions of a good speaker, because in order to think clearly he must group what he has to say on each of the various topics of his talk. This means that he will talk in paragraphs.

IV. Examine your class magazine to see how current writers manage their paragraphs. What fact is most obvious?

Arranging Conversation in Paragraphs

What inconvenience do you find in reading the following selection?

The postal inspector knocked loudly on the rickety barn door. A big, slovenly man opened it and stood blinking in the sunlight at the three grouped in the narrow alley. "Mulraney?" inquired the deputy. The small, blue eyes of the face in the doorway shifted to the third man — a clerk from the branch post office. "Hello, Bill!" said the slovenly one; then to the others, "Yes, I'm Mulraney." "You're wanted down town." "What for?" "Forgery of a postal order," said the inspector, bluntly. The burly face whitened a shade, but the man looked more puzzled than worried.

"Oh, that thing," he said slowly. "Why, Bill, you said it was all right." "Never said anything of the sort," blurted out the clerk. "You told me to get it indorsed," Mulraney accused him. "Wasn't that right? I'll give back the money. Haven't got it just now. But can't I fix this up? I didn't mean —" "That'll do," interrupted the deputy. "You can't fix anybody here, and you'd better not talk if you know what's good for you. You come along." A few days later Mulraney, in company with a blackmailer accused of misusing the mails, was brought into the Federal court room. The blackmailer pleaded not guilty and asked for a lawyer. Mulraney muttered a similar request. The gaunt-faced judge, with a grim smile, appointed a fashionable attorney to defend the blackmailer and an over-schooled, under-educated fledgling at the bar to represent the forger. Thus, unexpectedly, Mulraney became my client. His was my first criminal case. At the outset I think we viewed each other with equal suspicion and distaste. Since he was obviously unable to furnish bail, I interviewed him in the "cage" in the marshal's office at the top of the courthouse.

DONALD M. RICHBERG, *The Outlook* (Adapted)

Read some selection containing conversation, such as the story called *Time Is Money*, page 286, to see how the conversation is arranged in paragraphs.

Give a simple rule that will enable you to arrange the selection about Mulraney so that it can be read more easily. Then write it out according to your rule. Why is it more easily read in its rewritten form?

PRACTICE

1. Turn the following story into direct discourse; that is, give the exact words of each speaker. Arrange it in paragraphs so that the reader will have no difficulty in reading the story:

The president of the college had dark circles under his eyes as he came to breakfast one morning. His cheeks were pallid, his lips trembled, and he wore a haunted expression. His wife told him

that he looked ill, and asked him what the trouble was. He replied that there was nothing much, but that he had had a fearful dream, and now felt — he could not tell how he felt. His wife was alarmed and anxiously urged him to tell his dream. With some difficulty he stammered out that he had dreamed that the trustees had passed a resolution that the president must pass the freshman examination for admission.

The Youth's Companion (Adapted)

2. How have you arranged the explanatory material that is closely connected with a speech?

3. What have you done with explanations not closely connected with a speech?

4. Tell a story of a scene in a street car, an office, or a store, using direct discourse.

5. Give a reason for the following principle:

In writing conversations, make a separate paragraph division each time a different person speaks.

Transition between Paragraphs and between Sentences

No single element of good composition is more important than easy and natural transition between paragraphs and sentences. The transition ("a going across": *trans*, "across"; *ire*, "go") may be made by a word, a phrase, a clause, or a sentence showing the thought relation between the two paragraphs or sentences. Sometimes a whole paragraph will be needed to show this relationship.

In the following selection, notice the paragraphs of transition.

The boat struggled upward for seven or eight days against the rapid current of the Missouri, grating upon snags, and hanging for two or three hours at a time upon sand bars. We entered the mouth of the Missouri in a drizzling rain, but the weather soon became clear and showed distinctly the broad and turbid river,

with its eddies, its sand bars, its ragged islands and forest-covered shores. . . .

In five or six days we began to see signs of the great western movement that was taking place. Parties of emigrants, with their tents and wagons, were encamped on open spots near the bank, on their way to the common rendezvous at Independence.

On a rainy day, near sunset, we reached the landing of this place, which is some miles from the river, on the extreme frontier of Missouri. The scene was characteristic, for here were represented at one view the most remarkable features of this wild and enterprising region. On the muddy shore stood some thirty or forty dark, slavish-looking Spaniards, gazing stupidly out from beneath their broad hats. They were attached to one of the Santa Fé companies, whose wagons were crowded together on the banks above. In the midst of these, crouching over a smouldering fire, was a group of Indians, belonging to a remote Mexican tribe. One or two French hunters from the mountains, with their long hair and buckskin dresses, were looking at the boat; and seated on a log close at hand were three men, with rifles lying across their knees. . . .

Early on the next morning we reached Kansas, about five hundred miles from the mouth of the Missouri. Here we landed, and leaving our equipments in charge of Colonel Chick, whose log house was the substitute for a tavern, we set out in a wagon for Westport, where we hoped to procure mules and horses for the journey.

FRANCIS PARKMAN, *The Oregon Trail*

Save your reader's attention by connecting your ideas so that he can follow them easily.

PRACTICE

I. Examine the following selection to discover how the author connects his paragraphs:

The dominant spirit, however, that haunts this enchanted region, and seems to be commander in chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon ball in some nameless battle

during the Revolutionary War, and who is ever and anon seen by the country folk hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads and especially to the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of these parts, who have been careful in collecting and collating the floating facts concerning this specter, allege that, the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated and in a hurry to get back to the churchyard before daybreak.

Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the specter is known at all the country firesides by the name of "the Headless Horseman of Sleepy Hollow."

It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time. However wide-awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative—to dream dreams and see apparitions.

WASHINGTON IRVING, *The Legend of Sleepy Hollow*

II. Make a list of all the expressions which serve to connect the parts of this selection. Which connect paragraphs? Which connect sentences? Classify the connectives and the transitional expressions.

III. Find the transitional words, phrases, clauses, and sentences in the selection from *The Oregon Trail* on pages 51, 52. How do these compare with those used by Irving?

IV. In the same way study the selection from *Treasure Island* on pages 25, 26. Notice particularly the use of the word *this* in the first line of the third paragraph. Notice a similar transition in the words *this invention* in the second

paragraph of the rewritten account of the ditch-digging machine, page 32.

V. Study the selection, *Two Kinds of Americans* on pages 32, 33. Notice the introductory paragraph in this selection.

VI. What are the transitional units in the selection, *Business Courtesy*, pages 38, 39?

VII. Study one or more selections in your class magazine for transition between paragraphs and within the paragraph. Watch particularly for transitional paragraphs.

VIII. Watch the oral and written compositions of your classmates for good transition.

IX. This is the most important assignment of all. Watch your own speech and writing for transition. Go over several of the themes you have written this term with the idea of improving them in smoothness of transition between parts.

X. Make an outline for a composition of four or five paragraphs based on one of the following topics. From your outline write the first sentence of each paragraph, underscoring the transitional words or phrases. Write out the last paragraph in full.

1. A winter carnival
2. Student government
3. A town skating rink
4. School spirit
5. Travel as education
6. My hobby

7. Laws made for grown-ups
8. Educating one's parents
9. My favorite cartoonist
10. Community athletics
11. Cats
12. Playgrounds

Paragraph Recitations

The best place in which to practice making good paragraphs is in school. The majority of recitations in any subject that is treated topically should be single paragraphs. If a pupil will take the exact question that is asked as the topic of his

recitation,¹ he will frequently be able to make great improvement in his recitations. If, also, in preparing his lessons he will try in each case to formulate a paragraph covering the most important points in any given topic, he will get his lessons quickly and will form habits of accuracy of thought and expression. It is well to do this in writing.

The following illustrations are from examination papers :

Question: Why is the street-car system of a city a natural monopoly?

The following answer meets the question asked and therefore deserves a high rating :

Good: The street railway system of any city is naturally a monopoly for several reasons : First, it can be operated more efficiently under one management than it could be were there several companies. Then, there is less confusion in rates, lines, transfers, etc. when a monopoly exists. If there were several companies operating in one city, that city would be a mass of tracks and wires, and perhaps each company would have a different rate instead of the uniform rate which exists under a monopoly.

The following answer deserves a mark of zero because it completely fails to answer the question that is asked. The fact that it gives some information about a street-car system would not justify an examiner in giving it even partial credit.

Poor: The railway system of a city is generally run by one or a very few large companies. These companies own the streets forever. In granting the streets to the companies no time was mentioned. The company was to be responsible for paving the streets and providing good service. They did not live up to the agreement. They declared it was too great an expense for them to pave the whole street but agreed to pave the portion between the tracks. If the city owned and controlled the railway system we should have better service and improved conditions.

¹ Not, of course, as the topic sentence.

Question: How has a study of the Bunsen burner enabled you to understand your gas range at home?

The first answer is good; the second answer is a meager attempt to meet the question.

Good: The Bunsen burner has a blue light and so has the flame of our gas stove. When we close the holes of the Bunsen burner, a yellow flame appears because the oxygen has been cut off; in the same way if there is dirt in the pipes of our gas stove, the oxygen is cut off and a yellow flame appears. The Bunsen burner has little holes which admit the oxygen, thus making a stronger fire. When the gas stoves are cleared of dirt, the oxygen is admitted, giving a stronger flame. The blue flame is better fitted for cooking, as it does not form soot on the cooking utensils. The illuminating flame, however, does give off soot and also gives less heat than the blue flame.

Poor: The Bunsen burner and the gas stove both have a blue flame. In discovering that the blue flame of the Bunsen burner gives out more heat than the yellow flame of a gas jet, we understand why the flame of our gas stove is blue.

Question: What is the effect of opening the draft of a stove or a furnace?

Compare the brief, pointed answer of the pupil who really answers the question with the wordy effort to make an answer out of inaccurate understanding.

Good: Oxygen aids burning. When the draft of a stove or a furnace is opened, oxygen is supplied and the fire burns briskly with an increase of heat.

Poor: The effect of opening the draft of a stove or a furnace is that when the air rushes in the door it passes over the hot coal. Therefore it becomes heated, and when air is heated it expands and rises. This heated air expands and goes up the pipes. If the draft is not opened, the heated air cannot go up the pipes but has to stay in the heater because if it did go up, there would be no air to take its place.

Question: Why is child labor that harms the individual harmful to society?

Study the following answer, which does not discuss the injury of child labor to the child, but does show how it harms society:

Good: Child labor harms society in the following ways: If a child works without proper education and training, he will become an unskilled laborer. When he grows up and becomes the supporter of a family, he will not be able to support that family properly. Therefore his family may become a charge to the community. If a child is allowed to go out into the world too early and mingle with all kinds of people, he is likely to be induced to do wrong. As a consequence, he may become a criminal and a menace to society. The children who work when they are too young will not become healthy men and women. Their lack of physical strength will harm society, because they will be less efficient as producers and because their children will be weak and inefficient.

The following is another zero answer. It tells some important facts about child labor, but it completely fails to tell how child labor is harmful to society.

Poor: In the cities many children are obliged to go to work as soon as they have passed the age of compulsory school attendance. They get jobs that pay a few dollars a week, but at the end of three or four years they are able to earn only a dollar or two more a week than when they begin. Then they have passed the best time for learning a trade, so that they are often unable to earn good wages.

Tell why the following answers are good or poor:

Question: Why is ice placed in the top of a refrigerator?

Good: Ice is kept in the top of a refrigerator because cold air always falls and the air around the ice is cooled and falls. The cold air which falls forces the warm air upward, but the ice cools the warmer air which comes to the top and thus keeps all the air in the refrigerator cold.

Poor: Hot air rises and cold air falls; therefore it is kept in the top of a refrigerator because the cool air falls and thus keeps the foods in the bottom cool.

In preparing your various lessons for to-morrow, frame questions and write paragraph answers. Then go over your answers carefully to see whether or not you have answered the questions that have been asked.

Review

1. Develop the following topic sentence into a paragraph:
“ Good paragraph arrangement helps the reader, the writer, and the speaker.”

2. Compare paragraph unity with unity in one of the following: (a) preparing to-morrow's lessons; (b) arranging a room; (c) planning a costume; (d) arranging a stock of goods in a store.

3. What objection have you to “ School athletics ” as the topic of a paragraph? Make a good paragraph topic under this general subject.

4. What part of a paragraph is the place of the greatest emphasis?

5. Mention four methods of developing a paragraph. Illustrate each method by giving a topic suitable for development by that method.

6. Give a rule for arranging conversation in paragraphs.

7. How does good transition between paragraphs help the reader?

8. Mention three ways of securing good transition.

9. How can you apply the principles of paragraph construction to the preparation of your lessons?

III. LEARNING THE FUNCTIONS OF WORDS ¹

Classification of Words

Any group of words that expresses a complete thought is a **sentence**. For example :

The wind blew violently.

The essential parts of a sentence are the part that tells what is spoken of (*The wind*), which is called the **subject**, and the part that tells what is said of the subject (*blew violently*), which is called the **predicate**.

Notice in the following sentence that some words are used as names (*forest, Mormal*), others in place of names (*we*), some to make assertions (*is, skirted*), some to describe or limit (*little, the, only*), some to connect (*and, that*), some to show relation between words (*of, for*), and some to express strong feeling (*Alas!*).

Alas! the forest of Mormal is only a little bit of a wood and it was but for a little way that we skirted by its boundaries.

According to their function in a sentence, words are classified in eight groups, called **parts of speech**, as follows :

1. *Nouns* — words used as names.
2. *Pronouns* — words used in place of nouns.
3. *Verbs* — words used to assert action or being.

¹ This chapter is a brief survey of the outstanding facts necessary to a comprehension of the ways in which words are structurally related in sentences. No attempt has been made to present an exhaustive summary of English grammar or to elaborate details. What the student will find here is intended to show in a clear and practical manner how words *function* and what happens to them as they do their work in sentences.

4. *Adjectives* — words used to modify nouns or pronouns.
5. *Adverbs* — words used to modify verbs, adjectives, or other adverbs.
6. *Prepositions* — words used with nouns or pronouns to show their relation to other words in the sentence.
7. *Conjunctions* — words used to connect.
8. *Interjections* — words used to express sudden or strong feeling.

Classify all the words in the sentence “Alas! . . . boundaries” and explain how each performs its particular function.

Nouns

The italicized words below are called **nouns** because they are names of persons, places, or things. Notice that the things may be objects that are seen, heard, felt, touched, tasted, or objects that are only thought about.

1. The *horse* ate his *dinner* of *hay* in the *stable*.
2. *Lucy* lived in *Chicago*. She had no *father*, no *friends*, no *toys*.
3. The *roar* of the *cannon* was heard at *nightfall*.
4. His *belief* in the good *effect* of *recreation* is strong.

There are two classes of nouns: those which name particular persons, places, or things, called **proper nouns**; as, *Lucy*, *Chicago*; and those which name a class of persons, places, or things, called **common nouns**; as, *horse*, *father*, *toys*.

A **proper noun** denotes one particular person, place, or thing as distinct from every other; as, *Robert* (a man), *London* (a city), *India* (a country), *Delaware* (a river), *Ivanhoe* (a book). A proper noun always begins with a capital letter.

A **common noun** denotes no one person, place, or thing in particular, but is a name common to every person, place, or thing of the same kind; as, *man*, *city*, *country*, *river*, *book*.

Many common and proper nouns may be classed also as **collective**; that is, they may denote a group or collection of similar individuals, considered as one complete whole; as, *herd, Senate, Parliament*.

When such a group is treated as a whole or unit, the noun is considered to be singular; when the individual members are thought of, the noun is considered to be plural.

Singular: The senior class always *goes* to Washington.

Plural: Our class *do not agree* about where to go.

Do not shift from one number to the other.

Right. Congress *has* power to regulate commerce between the states and with foreign countries. This is one of *its* (not "their") greatest powers.

Right. The crew *were* all saved but *they* (not "it") had a narrow escape.

There is little difficulty in telling whether or not a word is a noun. Remember that the classification of a word as a part of speech depends on its relationship in the sentence. In "He *calls* the dog," *calls* is a verb. In "Morning *calls* are rare," *calls* is a noun. In "They *talk* without thinking," *talk* is a verb. In "We listened to their *talk*," *talk* is a noun.

PRACTICE A

Point out the common nouns, the proper nouns, and the adjectives derived from proper nouns in the following sentences; also the collective nouns.

1. The boy who swam across the Schuylkill River decided to try to swim across the Delaware.
2. A herd of cattle passed through Brownville.
3. Shakespeare was born at Stratford in England, but wrote the greater part of his plays in London.
4. See, the jury is coming with the verdict.

5. The fourth Friday of each September is celebrated as American Indian Day.

6. Red Fox St. James, whose Indian name is Skiuhusku, originated the idea of setting apart a day to honor the native Americans.

7. America's generous help at the time of the great Japanese earthquake strengthened sympathy between the American and Japanese peoples.

8. The United States had once more established diplomatic relations with Mexico.

9. At one time the Mexican border was considered more dangerous than the Canadian.

10. The larger cities of the West have a great many Japanese inhabitants.

11. The filming of *Gulliver's Travels* was achieved by using puppets to represent the Lilliputians.

12. Protestants, Catholics, and Jews all united in the city's welfare campaign.

13. Columbus Day, hardly heard of in some states, is an important legal holiday in others.

14. The Bible continues to be the most talked-about book in the world.

The noun has a very important part to play. Without a noun we could hardly record our thought in a sentence.

The — roars. The — runs. The — dawns.

In order to complete each thought we must use a noun to tell what is spoken of or, in other words, for the subject.

The *lion* roars. The *man* runs. The *day* dawns.

PRACTICE B

Which of the italicized words in the following selection are nouns?

"Fire! Fire!" cry several voices, and all the crowd turn, to gape. Startled shouts echo, and a woman's shrill cry voices the general query, "Where's the fire?"

Around the *turn* of the street *dash* a dozen urchins, brandishing toy pistols. "Fire!!" *shouts* the foremost. A policeman who has made a *rush* for the *alarm* box glowers and makes a *dash* at the boys instead. "Out of our way!" *shrill* several of the lads. "We're after Crimson Mutt, the bandit." All but one of the pursuers *rush past*, the echo of their *calls* ringing in the air; but the officer *clutches* the slowest, in spite of his *wriggles* to escape.

"Let me go!" demands the captive. "Crimson Mutt has murdered one of our gang, and we're pledged to avenge his death. Mutt must yield to our *demands*. Let me go before he escapes our *clutches*."

"That's a *fine* way to *act*!" scolds the policeman. "Shouting a false *alarm*, and nearly getting the whole *fire* department out for nothing at all."

"Let the kid go," *chuckles* an old man who has memories of his own *past*. "If there's a *fine*, I'll pay it."

"It's these dreadful serial movies," a school teacher *groans*. "Their demoralizing effects upon the present generation *alarm* me more and more."

Amid *laughs* or *grumbles*, *chuckles* or *groans*, according to the vividness of their own memories, the *crowd* disperse and *speed* to the interrupted business of the day.

A group of words may serve as a noun. For example :

To know the right is good.

Playing golf was his chief diversion.

That he is right does not prove that you are wrong.

NUMBER

If we wish to speak of more than one boat, we add *s* to the word *boat*. *Boat* is in the **singular number** because it refers to only one object. *Boats* is in the **plural number** because it denotes more than one.

1. Some words cannot form their plurals by adding simply *s*, but need *es* for the sake of pronunciation.

church, churches glass, glasses brush, brushes

2. Some nouns ending in *o* preceded by a consonant form their plural by adding *es*.

buffalo, buffaloes motto, mottoes volcano, volcanoes

3. Other nouns ending in *o* preceded by a consonant, as well as all nouns ending in *o* preceded by a vowel, add only *s*.

alto, altos cameo, cameos piano, pianos

4. A noun ending in *y* preceded by a consonant forms the plural by changing *y* to *i* and adding *es*.

library, libraries fairy, fairies mystery, mysteries

5. A noun ending in *y* preceded by a vowel, however, forms its plural by simply adding *s*.

valley, valleys display, displays alloy, alloys

6. The words *leaf*, *sheaf*, *wife*, *life*, *knife*, *half*, *thief*, *calf*, *wolf*, *loaf*, *shelf*, *elf*, *beef*, *wharf*, *self*, and compound words ending in *self* form the plural in *ves*; as, *leaf*, *leaves*.

7. There are eight nouns which form the plural by a change of vowel in the word.

man, men	tooth, teeth	woman, women
foot, feet	mouse, mice	dormouse, dormice ✓
goose, geese	louse, lice	

8. Four nouns follow the Anglo-Saxon custom and form their plurals in *en* or *ne*.

ox, oxen	brother, brethren (<i>or</i> brothers)
child, children	cow, kine (<i>or</i> cows)

9. Some nouns have the same form in both numbers.

deer grouse swine sheep fish

10. Some nouns are used only in the plural.

scissors wages proceeds trousers

11. Some nouns, singular in form, are used only in a plural sense.

poultry cattle people

12. Some nouns, plural in form, are used only in a singular sense.

politics physics news athletics mathematics

13. A compound noun usually forms the plural by adding *s* to the principal word; but sometimes both parts are made plural.

father-in-law, fathers-in-law	newsboy, newsboys
maidservant, maidservants	manservant, menservants
passer-by, passers-by	Knight Templar, Knights Templars
policeman, policemen	(or Knights Templar)

14. There are some words in the English language which have been compounded or made up of two words for so long a time that they are now recognized as one word. Such words form their plurals regularly: *cup + ful = cupful*; *rail + road = railroad*.

cupful, cupfuls handful, handfuls railroad, railroads

15. Our language contains many words borrowed from other tongues. Sometimes these words have become so much at home that they form their plurals according to our custom.

asylum, asylums museum, museums pendulum, pendulums

16. Sometimes they keep their foreign plurals.

phenomenon, phenomena	crisis, crises
alumnus, alumni (Masculine)	analysis, analyses
alumna, alumnae (Feminine)	basis, bases

17. Sometimes they have an English plural, side by side with the foreign one.

memorandum, memoranda, memorandums
 vertex, vertices, vertexes
 appendix, appendices, appendixes
 spectrum, spectra, spectrums
 seraph, seraphim, seraphs
 cherub, cherubim, cherubs
 stamen, stamina, stamens
 stigma, stigmata, stigmas
 beau, beaux, beaus

18. The plural of a letter, a figure, or a sign is indicated by adding 's.

t, *t's*

7, 7's

+, +'s

PRACTICE A

Write the correct plurals of the words in parenthesis:

- Most people of all (age) prefer (comedy) to (tragedy).
- They do not want to be reminded of the less happy (reality) of their own (life) but prefer, in their (amusement), to forget the (grief) and (strife) of the world.
- Little (child) make for (himself) a play world, peopled with the (fairy) and (elf) of their (fancy).
- (Youth) build dream (romance) with (princess) or sleeping (beauty) for (heroine) and (prince) or (knight errant) for (hero).
- (Man) and (woman) find comfort in (story) which take their (motif) from everyday living but interpret the (problem) humorously or have happy (solution) for all (difficulty).
- Among the (factor) which contribute to our interest in school (activity) the daily (assembly) in charge of (student) are important.
- Our (class) also are conducted like little (democracy) with student (chairman) and (secretary) for certain (part) of the work.
- At all (time) we are shown and expected to show (other) the (courtesy) common among well-bred people; and when anybody forgets, (apology) are in order.

9. Even the (freshman) act like (lady) and (gentleman), because they are treated as though they were.

10. We have unusual (facility) for study, too.

11. Besides (book) of reference, where we can find (answer) to most of our (inquiry), both the community and school (library) have (anthology) of the best current (poem), (drama), (essay), and short (story).

12. These are some of the (thing) which have helped us to overcome our old (antipathy) to school, and to stop looking on our (study) as so many (dose) of distasteful medicine.

13. Our (grade) are no longer considered dark (mystery) beyond our understanding, but as fair (wage) for performing difficult but worthwhile (duty).

14. We wish that (pupil) in all (community) were as lucky as we.

PRACTICE B

Write the plural of each of the following words:

duchess	brother-in-law	wharf	foot
villainy	policeman	contralto	wife
glassful	volley	cargo	ox
windlass	leaf	cry	ax
marquis	child	goose	potato
bus	antithesis	appendix	motto
seamstress	lily	mosquito	piano
climax	vertex	knife	niece
monsieur	banana	tooth	ferry
antenna	thesis	bunch	pliers
whiff	volcano	brother	mountain pass
tempo	monkey	half	handkerchief
son-in-law	scratch	thief	beauty
baby	lullaby	mouse	woman
valley	cow	wolf	index

PRACTICE C

1. Write sentences containing the words *boy*, *child*, *man*, and *woman* in the plural number.

2. Write the plurals of two nouns ending in *o* preceded by a consonant; of two nouns ending in *o* preceded by a vowel.

3. Write a sentence in which you use *mother-in-law* and *passer-by* in the plural.

4. Write the plurals of two nouns ending in *y* preceded by a consonant; of two nouns ending in *y* preceded by a vowel.

5. Write the plurals of two nouns which form the plural by a change of vowel in the word.

6. Write the plurals of *cupful*, *handful*, *spoonful*.

GENDER

Observe the following words: *John*, *Mary*; *host*, *hostess*; *baron*, *baroness*; *heir*, *heiress*; *hero*, *heroine*; *monk*, *nun*; *gander*, *goose*; *bull*, *cow*.

Nouns are said to be in the **masculine gender** if they denote males and in the **feminine gender** if they denote females. Nouns which denote objects without sex are said to be in the **neuter gender**; as, *river*, *city*, *table*, *pride*, *fame*.

A few nouns have endings to indicate their gender. The most common ending of feminine nouns is *ess*, seen in such words as *hostess* and *heiress*.

Some nouns indicate gender by a change of word; as, *monk*, *nun*; *gander*, *goose*.

CASE

As shown in the following sentences, nouns may have various uses in a sentence. The relation of a noun to some other word in a sentence is called its **case**.

1. The *baby* cries.
2. It was *Margaret*.
3. Come, *Mary*, walk with me.
4. The *weather* being stormy, the game was postponed.
5. The boy hit the *ball*.
6. The ground is covered with *snow*.
7. I gave my *friend* a book.
8. The *girl's* name is Ruth.

The part of a sentence that tells what is spoken of, as *the baby* in the first sentence, is called the **subject** and the principal word of the subject, *baby*, is called the **subject substantive**.

The uses illustrated are:

Nominative: (1) subject substantive, (2) predicate nominative, (3) nominative of address, (4) nominative absolute.

Accusative (sometimes called *objective*): (5) direct object of the verb, (6) accusative with a preposition. (For other uses of the accusative, see below and page 70.)

Dative (sometimes called *objective*): (7) dative of indirect object.

Genitive (sometimes called *possessive*): (8) genitive of possession.

The Nominative Case

The most important functions or uses of the **nominative case** are:

1. *Subject substantive*, as in sentence 1.
2. *Predicate nominative*, as in sentence 2.
3. *Nominative of address*, as in sentence 3.
4. *Nominative absolute*, as in sentence 4.

The Accusative and Dative Cases

The most important uses of the **accusative case** are:

1. *Direct object* of a verb; as, "He broke the *window*." (*Window* is the direct object of the verb *broke*.)
2. *Accusative with a preposition*; as, "I came on the *train*." (*Train* is the object of the preposition *on*.)
3. *Adjunct accusative* (sometimes called *objective complement*); as, "They elected him *mayor*." (*Mayor* is an adjunct accusative because it is joined to the direct object *him* and explains it.)

4. *Retained object*; as, "Charles was given a *watch*." (*Watch* is retained from a sentence like "They gave Charles a *watch*.")

5. *Adverbial accusative*; as, "He drove six *miles*." "They waited an *hour*." (*Miles* and *hours* are nouns used as adverbs.)

The **dative case** is used for the indirect object; as, "He gave *Mary* a fan." (This means the same as "He gave a fan to *Mary*." The direct object *fan* is in the accusative case. The indirect object *Mary* is in the dative case.)

A noun used to explain another noun is in the same case as the noun explained and is said to be *in apposition* with it. Such nouns are sometimes called **appositives**.

1. New York, our largest *city*, increases rapidly in population.
2. The crowd recognized Simpson, their *leader*.
3. They went to Washington, the *capital*.

In the first sentence above, *city* is in the nominative case like the subject, *New York*, which it explains. In the second sentence *leader* and in the third sentence *capital* are in the accusative case.

The Genitive Case

English nouns have a common *form* for all cases except the genitive.

The **genitive case** is formed by adding 's to the noun; as, singular, *man's*; plural, *men's*. Notice, however, these exceptions: *for conscience' sake*, *for goodness' sake*.

After all plural nouns ending in *s*, we use the apostrophe only to form the genitive plural; as, *horses'*, *birds'*, *boys'*.

Usage is somewhat divided as to the genitive of names ending in *s*. Some writers consistently write "*Dickens's* works," "*Burns's* poems," "*Jones's* house." While this form is preferred, the form "*Dickens'* works," "*Burns'* poems" is also

admissible; but the form " Dicken's works," " Burn's poems " is wrong.

The genitive case of compound nouns and of expressions used as compound nouns is formed by adding the proper sign of the possessive to the end of the compound. For example:

That is my *brother-in-law's* house.

Here is *Louis the Ninth's* sword.

If two nouns joined by *and* show joint possession, as in the sentence " There is William and Mary's garden," the sign of the genitive is used with the last noun only. Separate possession is indicated by using the sign of the genitive with each noun. For example:

Here are *William's and Mary's* gardens.

If two nouns are connected by *or*, the sign of the genitive is used with each. For example:

It is either *John's or Mary's* book.

The genitive is used with the following classes of nouns :

1. Nouns denoting persons; as, "*Margaret's* book," "*a man's* hand."

Right: The students *of the school*.

Wrong: The *school's* students. (*School* is an inanimate object.)

2. Nouns denoting any kind of living thing other than man; as, "*a bird's* feathers," "*a dog's* bark," "*the cow's* milk."

3. Nouns denoting personified things; as, "*Fortune's* favorite," "*my Country's* honor."

4. Nouns denoting time, space, weight, or value; as, "*a month's* absence," "*a stone's* throw," "*a ton's* weight."

5. Nouns signifying certain dignified objects, particularly when they are personified; as, "*the court's* decree," "*the*

sun's rays," " *nature's works,*" " *the ocean's roar,*" " *the law's delay.*"

Right: The pace of the car.

Wrong: The car's pace.

Right: The outlook of the mansion.

Wrong: The mansion's outlook.

PRACTICE A

Write the following sentences from dictation, inserting apostrophes wherever required:

1. In last weeks issue of the *New York Idea*, a contributors letter stated that the towns of Jersey are disagreeable places for residence.
2. Our citizens spirit is splendid.
3. I am proud to be one of Jerseys sons, and I want to say that the advantages of my own city outnumber its disadvantages.
4. Our mayors management is very efficient.
5. Even the childrens civic pride is frequently commented on.
6. While tourists casual opinions do not have much weight, I am glad that most visitors judgment has been very different from your contributors.
7. It seems to me that the publication in any paper of a letter so unfair should be followed by the editors correction.
8. If a week-end of romping, outdoor life, filled with mischievous girls jokes on one another, goes to make a successful camping trip, the Girl Scouts two days at camp were a great success.
9. Miss Fords patrol, which arrived at Lake Moonrise first, in Busfield and Burts truck, "staked a claim" on the best front room, without giving Mrs. Bells band a chance even to draw straws.
10. The room to the left was the chaperones.
11. After the girls work was done they scattered for various amusements.
12. The other campers on the lake had been worried at the prospect of being kept awake all night by tomboys yells, so they were much relieved to find every one called in by nine.
13. They never guessed the chaperones secret of what went on inside.

14. When the ghosts returned, they found themselves locked out, and had to climb to their second-story window on a neighbors ladder.

15. Of course, this meant that they had to get up early enough to return the owners ladder before he awoke.

16. Just when everybodys mind was bent on sleeping, one of the old beds broke, making a great racket.

17. As the three girls in that bed had to lie aslant all night, everybody elses hope for sleep was destroyed, because the quiet of the night was broken by frequent giggles and grumbles.

18. Florences original stories were most in demand.

19. One of hers was so hair-raising that everybodys sleep has been disturbed since by nightmares.

20. Sunday evening, after serenading the Inn and getting its guests blessing, the girls packed their kits and went home, some in their parents cars, the rest on the train.

PRACTICE B

Write each of the following expressions in the singular genitive and, wherever possible, in the plural genitive. Note that if two nouns are connected by *or*, or indicate separate possession, the sign of the genitive is used with each.

For example :

Singular Genitive

Boy hat : a boy's hat

Plural Genitive

two boys' hats

- | | |
|---------------------------|-----------------------------------|
| 1. Child game | 14. Dollar ¹⁰⁰ worth |
| 2. Charles tyranny | 15. England navy |
| 3. Joscelyn and Son store | 16. Moses rod |
| 4. Fireman courage | 17. Treasurer report |
| 5. Sheep wool | 18. Country law |
| 6. Baby rattle | 19. Burns song |
| 7. Dickens novel | 20. Meredith and De Morgan novels |
| 8. John book | 21. Henry the Eighth wives |
| 9. Teacher duties | 22. Lottie or Laura theme |
| 10. Cow milk | 23. Boy and girl playground |
| 11. Parent rights | 24. Michelangelo sculptures |
| 12. Hippopotamus hide | 25. My brother-in-law car |
| 13. Somebody else pen | 26. Girl and boy shoes |

PRACTICE C

Select each noun in the following paragraphs, indicating its case. Give the reason for each case.

1. Now what I want is facts. Teach these boys and girls nothing but facts. Facts alone are useful in life.

2. The scene was a plain, bare, monotonous vault of a schoolroom and the speaker's square forefinger emphasized his observations. The emphasis was helped by the speaker's hair, which bristled in the skirts of his bald head, a plantation of firs to keep the wind from its shining surface.

3. "This is a new principle, a discovery, a great discovery," said the gentleman. "We hope to have a board of fact who will give the people facts and nothing but facts."

4. A great change has come over the dark wainscoted parlor since we saw it in Godfrey's bachelor days. Now all is polish on which no yesterday's dust is ever allowed to rest. The only prevailing scent is of lavender and rose leaves. All is purity and order in this once dreary room.

5. "Softly, my worthy friend," said I to the little quarto; "you are not aware how much better off you are than most books of your generation." N

6. "Sir," said the little tome, ruffling his leaves and looking big, "I was written for all the world, not for the bookworms of an abbey. I was intended to circulate from hand to hand, like other great contemporary works."

7. "My good friend," rejoined I, "had you been left to the circulation of which you speak, you would long ere this have been no more."

8. The sun having set, the men sought shelter in the nearest inn. The next day being fair, they proceeded on their journey without delay.

Sometimes, as in the following sentences, a group of words is used as a noun.

1. I believe *that he is here*.

2. *That she is happy* is evident.

Notice that the italicized group of words in each sentence contains a subject and a predicate and is used as a single part

of speech. Such a group of words is called a **clause**. In both sentences the clause is used as a noun — in the first sentence as the object of *believe*, and in the second sentence as the subject of *is*. Such clauses are called **noun clauses** or **substantive clauses**.

PRACTICE

I. In the following sentences select the substantive clauses and tell their functions in the sentence :

1. I asked what he meant.
2. What he meant was evident.
3. Whether we can go is doubtful.
4. I wonder why you wish to study Greek.
5. Did you notice where he went?
6. The fact that he is a coward is evident.
7. I don't know who the treasurer is.
8. That you are welcome goes without saying.

II. Write a sentence using a substantive clause as subject ; as object ; as appositive to the subject ; as appositive to the object.

Pronouns

PERSONAL PRONOUNS

The following paragraph will show the need of some words to take the place of nouns :

"To be sure, Master Marner," said Dolly, "Master Marner might shut Eppie up in the coal hole. That was what Dolly did with Aaron ; for Dolly could not bear to smack Aaron. Master Marner must choose either smacking or the coal hole, else Eppie will get so masterful that there will be no holding Eppie."

Write the sentences above, substituting, wherever it will improve the paragraph, the word *you* for *Master Marner*, *I* for *Dolly*, *him* for *Aaron*, and *her* for *Eppie*.

Such words as *you*, *I*, *him*, and *her* are called pronouns. (*Pro* means "for" or "in place of.")

Pronouns are words used in place of nouns.

Both nouns and pronouns are sometimes called **substantives**.

Study the following paragraph :

The boy was late when the boy started for the train. The boy **knew** that the clock was slow, but it did not occur to the boy to make allowance for this. To make matters worse, the boy had lost the railroad ticket that his father had given the boy.

Write the sentences above, substituting pronouns for the noun *boy* except the first time it is used. Can you replace the noun *boy* with the same form of the pronoun in every instance?

Examine the paragraph that you have written to determine the case of each pronoun.

Suppose that the same facts were stated about a girl instead of about a boy. Rewrite the paragraph, substituting the proper pronouns.

What conclusions do you draw from these exercises as to the forms of pronouns to be used for masculine or feminine gender?

Read the paragraph with the pronouns that you would need if the first two words were *the boys*; *the girls*.

What additional conclusion do you draw in regard to the forms of pronouns to be used for singular or plural?

Rewrite the same paragraph, using the pronouns that you would need if you were speaking about yourself.

Rewrite the sentences, using the pronouns that you would need if you were speaking of yourself and a friend.

Assume that you are speaking *to* a friend about himself and

write the paragraph, using the correct forms of the pronoun to fit this case.

What conclusions do you draw in regard to the reasons for changes in the forms of pronouns?

Pronouns denoting the speaker are said to be in the **first person**; those denoting the person spoken to are in the **second person**; those denoting the person spoken of are in the **third person**.

These changes in the forms of pronouns to denote differences in gender, in number, in person, and in case are called the **inflection** of the pronoun. The formal grouping of these changes is called a **declension**.

It is necessary to know the declension of pronouns in order to avoid difficulties which arise in using the case forms correctly.

You will find a number of exercises in the correct use of pronouns later in the chapter (pages 82 to 86).

Pronouns that change their form to denote differences in gender, number, person, and case are called **personal pronouns**.

Pronouns have two forms to express the various case uses (page 69): (1) the **nominative form**; as, *I*, *he*, and (2) the **accusative form**; as, *me*, *him*, which is the same as the form for the **dative**.

Declension of Personal Pronouns

SINGULAR

	FIRST PERSON	SECOND PERSON	THIRD PERSON		
			<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
<i>Nom.</i>	<i>I</i>	<i>you</i>	<i>he</i>	<i>she</i>	<i>it</i>
<i>Acc. or Dat.</i>	<i>me</i>	<i>you</i>	<i>him</i>	<i>her</i>	<i>it</i>

PLURAL

<i>Nom.</i>	<i>we</i>	<i>you</i>	<i>they</i>
<i>Acc. or Dat.</i>	<i>us</i>	<i>you</i>	<i>them</i>

INTERROGATIVE AND POSSESSIVE PRONOUNS

When the pronouns *who*, *whom*, *which*, and *what* are used in asking questions, they are called **interrogative pronouns**.

1. *Who* is coming?
2. *Whom* did you invite?
3. *Which* is home?
4. *What* is the question?

NOTE. Do not confuse interrogative pronouns with interrogative adjectives. The words italicized in the sentences below are **interrogative adjectives** (see page 105).

1. *Which* book do you wish?
2. *What* answer did you give?
3. *Whose* child is this?

The words *mine*, *thine*, *his*, *hers*, *ours*, *yours*, *theirs*, and *whose*, when used in place of nouns, are called **possessive pronouns**. For example:

Here are three badges ; *yours* is red, *his* is white, and *mine* is blue.

NOTE. Do not confuse possessive pronouns with possessive adjectives. The words italicized in the following sentences are **possessive adjectives** (see page 105).

1. *Your* people shall be *my* people.
2. *His* friends are *our* friends.
3. *Their* work is finished, but *her* task is just begun.
4. The bird built *its* nest in the tree in front of *our* house.
5. This is the girl *whose* mother you met.

Never use an apostrophe in the pronouns *ours*, *hers*, *yours*, *theirs*, or in the possessive adjectives *his*, *its*, *whose*.

PRACTICE

Write the following exercises from dictation :

1. My coat is darker than yours.
2. Yours is prettier than hers.
3. Ours is larger than theirs.
4. Yours truly, Frank Martin.
5. Ours is an earnest age.
6. The fault was theirs.
7. This school is ours.
8. My pencil is dull but his is sharp.
9. Whose pen did you borrow?
10. The kitten has lost its way.
11. Is this ours, yours, or theirs?
12. I do not know whose book this is.
13. His coat is in the closet.
14. The bird built its nest in our tree.
15. I prefer his book to hers.

RELATIVE AND INTERROGATIVE PRONOUNS

Sometimes pronouns relate to a word in another clause of the sentence and in this way connect the two clauses. Such pronouns are called **relative pronouns**. The word to which they relate usually comes before them and is called the **antecedent**. If we analyze the word *antecedent*, we find that it comes from *ante*, "before," and *cede*, "go."

Justice is the *virtue which* a ruler must recognize.

In the above sentence *virtue* is the antecedent and *which* is the relative pronoun.

Relative pronouns have somewhat the nature of conjunctions because they join the clause in which they stand with the clause in which the antecedent is.

This is the question *that gives most trouble*.

In the last sentence on page 79, the second clause is joined to the first by the relative pronoun *that*, which refers to the antecedent *question*.

The relative pronouns are *who*, *whom*, *which*, *what*, *that*, and the compounds *whoever*, *whomever*, *whichever*, *whatever*.

A relative pronoun agrees with its antecedent in *gender*, *number*, and *person*; but its case is determined by its use in its own clause.

Who is used to refer to persons; *which*, to refer to things; *that*, to refer to either persons or things.

DEMONSTRATIVE AND INDEFINITE PRONOUNS

The italicized words in the sentences below point out in a definite manner the person or objects to which they relate. They are called **demonstrative pronouns**.

This is a beautiful plant.

That is Mary playing the piano.

This is my cousin.

That is not mine.

This is the path.

That would be pleasant.

These are my books.

Those are oaks.

John gave me *these*.

Those are the tallest buildings:

These will do for us.

Those are mahogany chairs.

This is a straw hat, *that* is a velvet one.

These are oak desks, *those* are walnut.

The demonstrative pronouns are *this*, with its plural *these*, indicating objects that are near; and *that*, with its plural *those*, indicating objects that are distant.

One of the most frequent errors in the use of the demonstrative pronoun is the expression "these kind." *Kind* is singular; therefore the pronoun should be singular.

The italicized words in the following sentences are called **indefinite pronouns**. They point out objects less clearly or definitely than the demonstrative pronouns do.

None are so deaf as those who will not hear.

Some are born great; *some* achieve greatness.

The most common indefinite pronouns are: *any, many, few, each, all, both, several, one, none, other, another, some, much, either, neither, such*, and the compound forms *anybody, anything, something, nothing, everybody*, etc.

When a singular indefinite pronoun is used as an antecedent, the singular form of the personal pronoun or the possessive adjective referring to it should be used.

Right: Each of you must go exactly where *he* (not "they") is told to go.

Right: Every one must follow the dictates of *his* (not "their") conscience.

PRACTICE A

Make a list of the proper forms of pronouns or possessive adjectives in parenthesis to fill in the following blanks:

1. Will one of you boys please carry — (these these) books to — (his, their) desk?
2. Will every one of you bring — (his, their) skates to-morrow?
3. I am fond of — (this, these) kind of apples.
4. No one else in our family cares so much for — (their, his) studies as he.
5. Any one but him would have deserted — (his, their) post at once.
6. If each of us will try to do — (his, our, their) best, our class will win the banner.
7. Nobody should let — (himself, themselves) be persuaded against — (their, his) will.
8. Each of the culprits fancied — (themselves, himself) to be the one meant.
9. Did mother buy — (this, these) kind of plates?
10. Should any one ask where you're going, do not tell — (him, them).

11. As soon as every one had removed — (his, their) hat and coat, the fun began.

12. Everybody said — (they, he) had a good time.

13. — (These, This) boys don't know what they're talking about.

14. — (This, These) kinds of propaganda are all more silly than dangerous.

PRACTICE B

Write a short paragraph in which you use a number of demonstrative and indefinite pronouns. The following may suggest a topic:

A boat trip

Last Christmas Day

A lesson in algebra

A day at the seashore

THE CORRECT USE OF PRONOUNS

As a large percentage of errors in English occurs in the use of pronouns, it is extremely important that you watch your spoken and written composition to make sure that every pronoun you use is in the right case. You seldom find difficulty with the case of nouns, because the forms for the nominative and accusative and dative cases of nouns are the same. Your accuracy in the case of pronouns, however, is a good test of your practical command of English grammar. Careful scrutiny of the grammatical relation of the pronoun will enable you to determine the form to be used.

1. The subject of a verb should be in the nominative case.

Right: You, she, and I were invited.

Wrong: You, she, and me were invited.

Right: Did you or I arrive first?

Wrong: Did you or me arrive first?

2. The object of a verb or of a preposition should be in the accusative case.

Right: Whom are you going to invite?

Wrong: Who are you going to invite?

When this sentence is rearranged so as to show its grammatical relations, it reads: "You are going to invite *whom*?" *Whom* is the object of the verb *invite*.

Right: Whom did you speak to just now?

Wrong: Who did you speak to just now?

Whom is the object of the preposition *to*.

3. *As* and *than* cannot govern case. Do not be led into the error of substituting the objective for the nominative following *as* and *than*.

Right: You are taller than I (am tall).

Wrong: You are taller than me.

Right: You treated him better than (you treated) me.

Wrong: You treated him better than I.

4. The verb *to be* should usually be followed by the nominative case. (For exception, see pages 128, 129.)

Right: It is I (*or he or she or they*).

Wrong: It is me (*or him or her or them*).

5. A pronoun in apposition with a substantive should be in the same case as the substantive with which it is in apposition.

Right: We all contributed, she, John, and I.

Right: He gave a book to each of us, John, James, and me.

6. Use the compound forms *myself*, *yourself*, *himself*, etc. (a) when emphasis is necessary; (b) as objects that refer back to the subjects.

Right: I wish to make the sacrifice myself.

Right: He enjoyed himself.

Right: I laughed at myself.

Right: He gave the ticket to you and me.

Wrong: He gave the tickets to you and myself.

Right: John and I will attend to the cooking.

Wrong: John and myself will attend to the cooking.

7. A pronoun should always agree with its antecedent in number.

Right: Whenever one of my friends earns a promotion, I write him a letter.

Wrong: Whenever one of my friends earns a promotion, I write them a letter.

8. A pronoun should always be so used that there can be no doubt as to its antecedent.

Right: The pessimist recognizes in no one any good that he cannot see.

Wrong: The pessimist recognizes no good in any one that he cannot see.

This sentence means that the pessimist recognizes no good that he cannot see, not that he recognizes good in no person that he cannot see.

PRACTICE A

Read the following sentences aloud, filling the blanks with the correct pronouns or possessive adjectives in parenthesis. Give the reason for your choice.

1. — do you think I am? (Who, Whom)
2. Every one except — applauded the speaker. (her, she)
3. Let's see who'll get there first, you or —. (me, I)
4. Neither John nor Arthur brought — lunch. (his, their)
5. A few friends and — were spending a pleasant afternoon on the ice. (myself, I)
6. No one should allow — to be deceived. (himself, themselves)
7. I think you are as tall as —. (her, she)
8. — did you say went? (Who, Whom)
9. Who is at the door? It is —. (him, he)
10. The captain asked — dared to join the expedition. (whoever, whomever)

11. To — did you give the pencil? (whom, who)
12. She invited Mrs. Wilson and — to her party. (I, me)
13. I am much older than —. (she, her)
14. The club was much disturbed about — should be president.
(whom, who)
15. Just between you and —, I saw him strike first. (I, me)
16. We all joined the party, Mary, Ruth, and —. (I, me)
17. I should be pleased to have — and your friend take dinner with
me. (you, yourself)
18. — do you think they are? (Whom, Who)
19. The teacher cautioned all three, —, —, and —. (she, her;
him, he; I, me)
20. Your call gave great pleasure to both him and —. (her,
she)
21. Each of the men supposed — to be the lucky one. (themselves,
himself)
22. She is no better than —. (he, him)
23. It is good enough for such a man as —. (him, he)
24. Every one of our friends sent — regards. (their, his)
25. — do they say that he is? (Whom, Who)
26. John plays the piano much better than —. (her, she)
27. Did you see the picture of three friends and — ? (I, me)
28. Everybody is fond of having — own way. (his, their)
29. Neither Ralph nor his brother brought home — books to-day.
(their, his)
30. We have a new preacher — many people claim to be very elo-
quent. (who, whom)
31. Who will get the prize, you or —? (me, I)
32. A friend and — are planning a trip on our bicycles. (myself, I,
me)
33. — boys will do it. (Us, We)
34. No, let — girls do it. (us, we)
35. Everybody must look out for —. (themselves, himself)
36. John walked farther than —. (her, she)
37. I wonder who will beat, you or —. (me, I)
38. The teacher asked Louise and — to look it up. (myself, me)
39. I could have done better than —. (he, him)
40. You should have seen Carl and — run! (me, I)

PRACTICE B

Explain why there is difficulty in determining the antecedent in these sentences. Rewrite them correctly.

1. The doctor, when he saw the patient, said he was sorry he was too late.

2. Before the boat could reach the dock it sank.

3. John's father died when he was quite young.

4. The contents of the lunch baskets were placed on the table and the boys waited on them.

5. The candies were in colored boxes which we ate.

6. John told James that he would soon be nominated.

7. Visitors from the East were shown potatoes sixteen inches long but could not believe them real until one of the fair attendants cut one of them open for their benefit.

8. Elizabeth told Jane that she thought Mr. Bingley wanted to marry her.

9. His parents enjoy his friends and often entertain them in their home.

10. Dicky Sludge took hold of Leicester's arm. He gave him the letter Amy had written.

11. This sentence is a good illustration of obscure reference because *which* does not refer to any particular word which it must do to be correct.

12. When a student gets discouraged he should immediately consult a teacher, for he may be able to find the trouble.

13. Henson's machine was by no means perfect, for the engine was only twenty-four horse power and he had two propellers where he should have had but one.

14. My friend said to George that he was too tired to continue the ascent.

15. Nobody knew where the notebooks were and yet they needed them.

16. In 1886 the company employed about fifty men, while to-day they employ three hundred, a few of whom are women.

17. To-morrow Lord Cecil begins a round of social and public engagements, beginning at noon with a luncheon given by Frank A. Munsey to newspaper publishers and editors which will keep him busy until he sails for home on April 28.

Verbs

Notice that the following groups of words do not make assertions. If, however, you supply *is* in each case, you will have complete sentences.

1. Mary —— in the kitchen.
2. John —— in the store.
3. Thomas —— on the lake.
4. A verb —— a word that affirms.

Substitute *works*, *stays*, and *rows* in sentences 1, 2, and 3 respectively and note the changes in the sentences.

1. Mary *works* in the kitchen.
2. John *stays* in the store.
3. Thomas *rows* on the lake.

Words that assert action or condition or being are called **verbs**. We speak of verbs as :

(1) *Transitive*, indicating that the action of the verb passes over from the doer to the receiver of the action ; *intransitive*, indicating that the action is completely expressed in the verb itself, or *linking*, indicating that the verb joins the subject with a predicate nominative or a predicate adjective.

(2) *Regular* or *irregular*, according as the past tense and the perfect tenses are formed by adding *d* or *ed* to the simple form of the verb or by some other ending or by a vowel change.

(3) *Active* or *passive*, depending upon whether the subject of the verb indicates the doer or the receiver of the action.

TRANSITIVE, INTRANSITIVE, AND LINKING VERBS

Notice in the sentences below that the action of the verb passes over to a receiver.

1. James *throws* the ball.
2. She *hurt* herself.

Throws and *hurt* in these illustrations are called transitive verbs. *Transitive* means "passing over."

A verb is said to be **transitive** if the action is represented as carried over from the doer to the receiver of the action. For example, in "James throws" the thought is incomplete and you ask, "Throws what?" The answer is, "Throws the ball." *James* is the doer of the act; the *ball* is the receiver of the act.

In an **intransitive** verb the action or condition is completed in the verb itself. For example :

1. Helen *laughs*.

2. Margaret *weeps*.

Helen does not *laugh* anything, nor Margaret *weep* anything. The action is completely expressed by the verb.

Some verbs are used transitively at times and intransitively at other times.

1. A horse *drags* heavy loads.

2. The war *drags* slowly on.

3. Donald *flies* his kite.

4. The bird *flies*.

In the first sentence the action of the verb is carried over from the subject, *horse*, to the receiver of the action, *loads*, which in this case is called the **object** of the verb.

In the second sentence the action of *drags* is complete.

In the third sentence the subject, *Donald*, performs the action on the object, *kite*.

In the fourth sentence the subject, *bird*, performs the action but does not carry it over to an object.

A verb used to join its subject with a predicate nominative or a predicate adjective is called a **linking verb**. For example :

1. He *is* my friend.

2. The baby *was* ill.

3. This candy *tastes* good.

In the first sentence *is* links the subject *he* with the predicate nominative *friend*.

In the second sentence *was* links the subject *baby* with the predicative adjective *ill*.

In the third sentence *tastes* links the subject *candy* with the predicate adjective *good*.

The chief linking verb is *be* (with its various forms *is*, *are*, *was*, *were*, etc.); but *look*, *feel*, *smell*, *taste*, *seem*, *become*, etc. are also used as linking verbs.

Sometimes, as in the sentences below, action or being is expressed by a group of words, called a **verb phrase**, instead of by a single word.

1. I *have seen* her.
2. They *will visit* us.
3. The parade *was approaching*.
4. I *might have known* that he *would come*.
5. It *must have been raining*.
6. You *should have kept* your promise.

Words like *have*, *will*, *was*, *might have*, *would*, *must have been*, *should have* in the sentences above, which are used with the principal verb to make verb phrases, are called **auxiliary verbs**.

PRACTICE A

Point out the transitive, the intransitive, and the linking verbs in the following sentences, as well as the verb phrases, and give in each case the reason for your classification.

1. The wind carried the boat down the river.
2. When Thanksgiving came, the country was white with snow.
3. He is the principal of the school.
4. Raphael painted the picture.

5. John has lost his book.
6. You must obey the rules.
7. When the man reached the garden, he found that the boy had locked the gate.
8. When the bell rang, we ran into the building.
9. I may have been mistaken.
10. Mary will have left before I arrive.
11. The soldier obeys the captain's direction.
12. The books stand on the shelf.
13. The wind is blowing violently.
14. The sophomores and freshmen contended for the mastery.
15. The youth becomes the man.
16. Poe wrote *The Raven*.
17. A severe storm destroyed the ship.
18. I shall hold you responsible.
19. The boys sang and sang well.
20. He grew very tall.
21. He tasted the medicine and said that it tasted bitter.
22. This car runs smoothly; do not run it into a telegraph pole.
23. I felt the material in the coat; it felt too flimsy to wear well.
24. If I get to the store in time, I can get some paper.
25. I stood the book up on end again, but it stood there only a minute.

Some transitive verbs are frequently confused with intransitive verbs. In "I *lay* the book, the hat, the dish, the pencil, the pen, and the box on the table," *lay* is transitive. In "I *lie* upon the floor," *lie* is intransitive. *Set* is a transitive verb; *sit* is intransitive. For example:

1. The woman *set* the hen on the eggs.
2. Mary *set* the table.
3. The man *set* the figure in its place.
4. The boy *set* the house on fire.
5. He *set* a price on the farm.
6. The woman *sits*; the boy *stands*.
7. The council *sits*.

PRACTICE B

Determine the correct form of the verbs given in parenthesis to fill in the following blanks. If necessary, consult the list of irregular verbs on page 423.

(Lie)

1. — down, Spot!
2. Your book is — right there on the desk.
3. Can't you — still a minute?
4. Carol's doll — out in the rain all last night.
5. This isn't the first time it has — there.

(Sit)

6. Won't you — down?
7. I — still so long that I felt cramped.
8. Before his hostess could prevent it, the distinguished guest had — down in the weak chair.

(Rise)

9. He is used to — early.
10. Herbert has not yet —.
11. When she finally —, she found breakfast was over.
12. The sun had — five hours before he awoke.

(Lie, Sit, Rise)

13. He had — in bed so long, and had grown so tired — still, that the nurse said he might — up awhile; but when he — he found himself weaker than he thought.

14. After he had — up a very short time, he — down again.
 15. He has — up only twice since then; but as he is growing stronger, the doctor says he need not — still much longer.

(Lay)

16. Just — it there, please.
17. Who — this pen on the tablecloth?
18. Did you — it here?
19. He — out the tennis court all by himself.
20. I think you have — the situation before us very clearly.

(Set)

21. Have you — any hens?
22. You must — a good example for the younger boys.

23. I —— those eggs down carefully; they must have been broken some other way.

24. —— the candle down before the draft blows it out.

(*Raise, regular*)

25. He —— his arm threateningly.

26. He has —— himself by his own efforts.

27. I shall —— chickens for the market.

28. He has —— many chickens.

(*Lay, Set*)

29. They —— their plans shrewdly; but after the trap was ——, they found that their victim had already escaped.

(*Lie, Sit, Rise, Lay, Set, Raise*)

30. —— the lunch baskets on the grass; don't —— down on the ground; —— up and keep quiet.

31. If you can't help rattling those tin cups, —— them down.

32. Do not —— until it is your turn to do something.

33. Perhaps some of you may help —— the table.

34. It is not necessary for you to —— a disturbance every minute.

VOICE

Notice the difference in form of the following sentences :

1. The dentist pulls a tooth.

2. A tooth was pulled by the dentist.

A transitive verb has two voices, the **active** and the **passive**.

In the first sentence above, the subject of the verb indicates the doer of the action. The verb *pulls* is therefore in the **active voice**.

In the second sentence, the subject of the verb indicates the receiver of the action and the former subject becomes the agent. The verb *was pulled* is therefore in the **passive voice**. (*Passive* means "not active," or "acted upon.")

An intransitive verb has no voice, as the action of the verb is complete in itself.

Voice may be defined as that attribute of a transitive verb

that shows whether the subject is the *doer* or the *receiver* of the action.

PRACTICE

Rewrite the following sentences, changing each passive verb to the active form, and each active verb to the passive form :

1. For the history of this little abode of good fellowship I was referred to a tallow-chandler's widow, who was looked up to as the indisputable chronicler of the neighborhood.
2. I found her seated in a little back parlor.
3. However, she threw no light upon the history of the Boar's Head.
4. He had seen many specters in his time, and he had been more than once beset by Satan in divers shapes.
5. The old country wives maintain to this day that Ichabod was spirited away by supernatural agencies.
6. The boy who had been elected captain by the team was a born leader.
7. It was rumored that he privately devoured these morsels in the night.
8. The informers had secured their victim, and retribution was looked for.
9. The lesson which the teacher read was not lost upon the pupils.
10. No inducement could ever prevail upon her to play at any game.
11. Victory has often harmed the thoughtless crowd.
12. How many things are sanctioned by custom!

TENSES — REGULAR AND IRREGULAR VERBS

The verb forms and phrases which indicate changes in time and show whether the action or condition is going on or has taken place or is still in the future are called the **tenses** of the verb.

<i>Present</i>	<i>Past</i>	<i>Future</i>
I <i>write</i> now.	You <i>wrote</i> .	He <i>will write</i> soon.
I <i>call</i> .	They <i>called</i> .	She <i>will call</i> to-morrow.

The **present tense** of a verb indicates that the action or condition is being carried on at the present time; the **past tense**, that the action or condition took place at some previous time; the **future tense**, that the action or condition will take place at some time after the present.

Present — John *hopes* for better things.

Past — John *hoped* for better things.

Future — John *will hope* for better things.

There is a variation of each of these tenses: the **present perfect tense**, which indicates that the action or condition is completed at the time of speaking or writing; the **past perfect tense**, which indicates that the action or condition had been completed at some previous time; the **future perfect tense**, which indicates that the action or condition will have been completed in future time. These tenses are formed by means of phrases:

Present Perfect — John *has hoped* for better things.

Past Perfect — John *had hoped* for better things.

Future Perfect — John *will have hoped* for better things.

The form of the verb used with the perfect tenses, as, *hoped*, *done*, *seen*, is called the **past participle**.

A verb that forms its past tense and past participle by adding *d* or *ed* to the simple form of the verb is called a **regular verb**. A verb that forms these parts by some other ending or by vowel changes within it is called an **irregular verb**.

The present tense, the past tense, and the past participle of a verb are called its **principal parts**. A complete list of all the tenses and forms of a verb is called its **conjugation**. For the principal parts of irregular verbs and for the conjugation of a verb see the Appendix, pages 421-426.

PRACTICE A

Determine the correct forms of the verbs in parenthesis. Tell whether the verbs are regular or irregular.

1. The wind (blow, *present perfect*) furiously.
2. I (meet, *past*) three men and a boy.
3. Good wishes (send, *present passive*) at Christmas time.
4. The river (overflow, *present perfect*) its banks.
5. The magazine (read, *past passive*) from cover to cover.
6. The boy (go, *past*) to the ball game and (punish, *past passive*) on his return.
7. When I (hear, *past*) the news, I (come, *past*) at once.
8. The boy (run, *past*); but the train (leave, *past perfect*) when he reached the station.
9. The dresses (hang, *past*) in the wardrobe.
10. The boy (swim, *past*) in the river every day.
11. I (take, *past perfect*) the children with me.
12. Flowers (grow, *past*) in the garden.
13. I (ask, *past*) her to let me help in the library.
14. They (attack, *past perfect*) him on no provocation.
15. The old mill (destroy, *past passive*) by the storm.
16. He (have, *past*) to rest because his burden (is, *past*) so heavy.
17. When the pictures (hang, *past passive*), the decorations (is, *past*) complete.
18. John (move, *future*) to the country next week.
19. He (receive, *past perfect*) a hundred dollars for his work.
20. He (carry, *past passive*) away by zeal for his friend.
21. The building (erect, *past passive*) in six months.
22. The girl (read, *future perfect*) two hundred books by the end of her high-school course.
23. The trees (plant, *past passive*) in rows.
24. Trees in tropical regions (grow, *present perfect*) luxuriantly.
25. Five days (pass, *past passive*) at sea.
26. The firemen (fight, *past*) diligently.
27. The wind (howl, *past*) furiously.
28. The club (receive, *past passive*) by the President.
29. John (beat, *past passive*) in the race.
30. The ground (carpet, *present passive*) with spring beauties.

PRACTICE B

Make lists of the proper forms of verbs to fill the blanks in the following sentences, giving reason for each choice :

For example :

1. does 2. did, do

(Do)

1. He — the best he knows how.
2. Because I — it wrong five times, the teacher made me — it right ten times.
3. Before he went to school, he — his chores.
4. How shall I — this problem?
5. They have — their lessons perfectly.
6. She had — it before I could stop her.
7. I think you will have it — before night.
8. I have — everything you asked me to —.
9. She —n't know what she wants.
10. I told her not to touch that iron, but she — it; and now she is cross because it — burn her, as I said it would.
11. I am — the best I can.
12. —n't she find what she looked for?
13. They were — their work when I left.

(Go)

14. Even last year Bobby often — downtown by himself.
15. Everybody had — to bed.
16. The reserved seats were all — before I got there.
17. I shall probably have — before you return.
18. Had you —, I should have —, too.
19. I am — to school now.
20. He is — out soon.

(Come)

21. Here it —!
22. I am — to see you soon.
23. He — home day before yesterday.
24. Have you — here often?
25. If you had only — a little earlier, you would have found him.
26. When the fruit exhibit was here, everybody — to see it.

(See)

27. Where have I — you before?
28. He — that his warning would do no good.
29. In her dreams she — herself as the favorite of all.
30. Could he only have — the matter in its true light!
31. You — us, didn't you?
32. Who — the window broken?
33. We — that the game was lost.
34. If he had — them in time, he would have shouted.

(Run)

35. He — to the window; but before he reached it, the thief had — around the corner.
36. Even though I should be late, I have — all I can.
37. She — faster than any girl I know.
38. When I — with her, she beat me by half a block.
39. Joe does not care to ride unless he — the car himself.
40. They — around in circles till they were dizzy.
41. We — all the way to school.
42. I am — as fast as I can.
43. After having — for the train, I found that I had ample time.
44. The day I — the car it did not — well, though I had — it often before.

45. The detective — the man down.

(Write)

46. I have — you twice since you — me.
47. He has — much more legibly since he took a course in penmanship.
48. They had — their lesson on verbs very carefully.
49. Has he — to you recently?
50. I was — to him when he arrived.

PRACTICE C

Determine the proper forms of the verbs in parenthesis :

1. He (stride, *past*) along the road.
2. They (free, *past*) the bird.
3. I (follow, *future*) directions in what I do.
4. I (write, *past perfect*) before you arrived.

5. We (ride, *past perfect*) two hours before the tire burst.
6. She (strive, *present perfect*) to succeed.
7. He (write, *future perfect*) the letter.
8. She (decide, *past perfect*) to stay.
9. They (see, *future perfect*) the game.
10. The men (slay, *past perfect*) the tiger.
11. You (walk, *past*) away when I arrived.
12. In what part of England —— you (stay, *future*)?
13. The girl (study, *past*) while the boy played.
14. I (come, *future*) to school to-morrow and I will bring your book.
15. We (consent, *past perfect*) before we received your letter.
16. We (work, *present*) to-day, but we shall play to-morrow.
17. The lion (spring, *past*) upon his prey.
18. They (leave, *past perfect*) before I arrived.
19. The river (flow, *present*) gently.
20. The boys (play, *present perfect*) ball three times this week.

PRACTICE D

Determine the proper forms of the verbs in parenthesis to fill the blanks below :

(*Drink*)

1. He has —— deep of sorrow.
2. They —— after they eat.
3. Every drop of milk was ——.
4. They —— to the health of the king.

(*Burst*)

5. The boiler ——.
6. If the water pipes are allowed to freeze, they may ——.

(*Flee*)

7. Let us —— before it is too late.
8. When the fire broke out, they ——.
9. The stranger has —— and has taken the horse with him.

(*Fly*)

10. His money has taken wings and —— away.
11. The ship cuts the water as swiftly as a bird ——.
12. The bird —— to the treetop.

(Choose)

13. Was the president ——— unanimously?
14. Whom have they ——— for speaker?
15. From the whole class they ——— but one.
16. He ——— the prettiest girl in the room.

(Lie)

17. I went into the room to ——— down, but I found books all over the bed, so I ——— down on the floor.
18. Had you not better ——— still a little longer?
19. Mother has been ——— down for an hour.
20. He had ——— there so long that he was stiff.
21. She went upstairs to ——— down. When she awoke and found that she had been ——— down for two hours, she was annoyed, because she had promised to make an outline of the book which was ——— on the table.

22. The material has ——— in that damp cellar so long that it has grown moldy.

23. I ——— down for half an hour yesterday.

(Lay)

24. If you ~~lay~~ the book in its proper place, you will find it when you need it.

25. The scene of *She Stoops to Conquer* is ——— in England.

26. Where has she ——— that knife?

27. She ~~laid~~ it on the table.

(Eat)

28. When you have ~~eat~~ your dinner, come to my study.

29. He ~~ate~~ the orange first.

30. Has the dog ~~eat~~ his dinner?

(Ride)

31. Have you ever ~~ride~~ in an airplane?

32. They ~~ride~~ through a grove of locust trees.

33. I have ~~ride~~ in that car a dozen times.

34. Will you ~~ride~~ with me, in my car?

(Set)

35. ~~set~~ the hen on her nest.

36. The sun ~~set~~ early in the middle of December.

37. Mary ~~set~~ the table.

38. She ~~set~~ the alarm for five o'clock.

(Sit)

39. Invite those who are — in the parlor to come first.
40. The children ~~went~~ in the park for two hours.
41. I had to ~~get~~ up for John.
42. Don't go yet; — down again.
43. The baby ~~was~~ still, watching the kittens.

(Swim)

44. Has that man ever — before?
45. They had — a mile before they gave up the struggle.
46. She — three quarters of a mile without stopping.

(Bid)

47. The man — the boy stand.
48. I was — to return and here I am.
49. I — three dollars to start. After I had —, rivalry began and the contest was lively.

(Lead)

50. The boy has — the animals home.
51. I have — the meeting once; John has — it twice; you may — it to-morrow.
52. In the parade yesterday the band —, and the Scouts followed.

(Let)

53. — me go!
54. The boys will — you play on their team.
55. Please ~~let~~ me out at Broad Street.
56. Will your mother — me come?

(Leave)

57. Can you — home this year?
58. I have — home every year for a short time.
59. We — our books at home.

(Lose)

60. If you — a dog, he will soon find his way home.
61. Be careful that you do not — the ring.
62. Here is the book I thought I had —.

(Loose)

63. — the dog and let him go.
64. We have already — him.
65. They — the boat from its moorings.

(Pay)

66. I — my grocery bill every week though bills are — by other customers only once a month.

67. I — that bill once, and have a receipt to show for it.

68. After you have — all your bills, you won't feel so rich.

69. I am — more now than I can afford.

(Break)

70. Handle the tungsten lamp carefully, so that you will not — it.

71. I — one yesterday through carelessness.

72. After it is — it is useless.

(Ought)

73. You — to call on your friend to-day.

74. You — to have called on him yesterday.

75. He — to try to see you to-morrow.

MOOD

Notice the differences in the following sentences :

1. Margaret *is* here.

2. Margaret, *be* here to-night at eight o'clock.

3. If Margaret *were* here, we should be happy.

Here we have three different forms of the verb *to be*, indicating ways in which the thought is presented to the mind. *Is* shows the thought presented as a fact ; *be* shows it presented as a command or a request ; *were* shows it presented as a condition or an uncertainty.

The manner in which the thought of a verb is presented is called **mood**.

There are three moods in English :

1. **Indicative**, or the mood of fact.

2. **Imperative**, or the mood of command or request.

3. **Subjunctive**, or the mood of supposition, wish, uncertainty, or condition contrary to fact.

In the indicative mood we assert or inquire about something.

He comes. Will he come?

In the imperative mood we command or request.

Come. Go.

The subjunctive mood is not much used in modern English. There were at one time three well-defined uses:

(1) The supposition contrary to fact — “If Margaret *were* here.” This indicates that she is *not* here. (2) The subjunctive of wish — “Oh, that Margaret *were* here” or “Would that Margaret *were* here.” (3) The supposition of uncertainty which cannot be determined at the time of speaking — “If there *be* any one who has never read the Bible, I do not know him.”

Of the three uses, only the supposition contrary to fact survives in contemporary usage.

PRACTICE

Tell the mood of each verb in the following sentences and explain its use:

1. He thinks that he *can* come.
2. Come, Frank, take a walk with me.
3. Even if this is true, we need not be anxious.
4. If to-morrow is fine, will you walk with me?
5. I wrote three letters yesterday.
6. The class went to Washington.
7. I am to follow John in the trial if he fails.
8. Beware this night, that you cross not my path.
9. Take heed, lest passion sway thy judgment.
10. Go to your room and do as your father directs.
11. Even *were* I so disposed, I could not stay.
12. Roses flourish in the damp climate of England.
13. Had I known this, I should not have come.
14. Mr. and Mrs. Thompson regret that a previous engagement will prevent their accepting Mrs. Black's kind invitation for Thursday.
15. Bring them back to me, cost what it may.
16. If I *were* to die to-morrow, I should do it.
17. I wish that you had been there.

PARTICIPLE, GERUND, AND INFINITIVE

We have seen (page 94) that the principal parts of a verb are the present tense, the past tense, and the past participle. The participle partakes of the nature of a verb and an adjective. When used as an adjective, the participle must modify a substantive. For example :

The boy *playing* ball is happy.

The present participle used with forms of the verb *be* makes the **progressive forms** of the verb. For example :

The boy *is playing* in the park.

The boys *were playing* ball an hour ago.

The boys *will be playing* ball on Saturday.

The boy *has been playing* tennis at the club.

The boys *had been playing* ball till they were tired.

The boys *will have been playing* an hour before you arrive.

The verbal noun in *ing*, called the **gerund**, is always used substantively. For example :

Skating is good sport.

Shedding tears will not mend matters.

Judging hastily was his *undoing*.

Another form of the verb frequently used substantively is the form preceded by *to*, as, *to play*, *to have played*, which is called the **infinitive**.

The infinitive may also be used as an adjective or as an adverb. For example :

Substantive — *To play* well requires skill.

Adjective — I have a house *to sell*.

Adverb — He shouted *to attract* attention.

REVIEW OF VERB FORMS

PRACTICE

Select the verbs in the following sentences, and fit each into the form given below :

1. In choosing a vocation, it is necessary to consider the special qualifications called for.

2. Take farming, for instance, and consider what kind of person can succeed in it.

3. In general we might say that the agriculturist ought to have the following qualifications :

4. He should be resourceful; for every farmer will meet many situations not described in books.

5. He is in reality wrestling with nature and will often have to solve problems with no outside help.

6. The agriculturist needs, too, a real love for outdoor life.

7. A boy who has not been brought up on a farm ought not to undertake farming if he is uncertain whether he would fit into outdoor work.

8. He will need, in particular, an ability to get along with animals.

9. Should he lose his temper and beat or injure the cattle, he could hardly hope for success.

10. Such misunderstanding and mistreatment of animals on which much of the labor of a farm depends will lead to ultimate failure.

11. The agriculturist must also have ability for hard physical work.

12. If a town boy were to plunge into farm life without considering its difference from the life to which he has been accustomed, he might find himself unprepared for the strenuous labor required.

13. God save the king!

14. If I were you, I should be glad to go.

15. If he had come, he would have been welcomed.

16. I move that we adjourn.

17. I suggest that George be elected president of the club.

VERB	KIND	VOICE	MOOD	TENSE	NUMBER	PERSON	PRINCIPAL PARTS		
							Present	Past	Past Participle
1. is	intrans.	none	indicative	present	singular	third	am	was	been

Adjectives

A sentence that contains nothing but substantives and verbs is likely to be colorless and uninteresting. Consider the following sentences :

1. Children are playing.
2. The happy little children are playing.

An expression that adds to or limits the meaning of a word is called a **modifier**.

The words *the*, *happy*, and *little* in the second sentence above modify the substantive *children*.

Words that modify substantives are called **adjectives**.

Happy and *little* are **descriptive adjectives** and *the* is a **limiting adjective**.

Notice the italicized words in the following sentences :

1. This is *my* book ; *your* book is newer.
2. *His* sister is ill.
3. *Her* father is very old.
4. *Its* nest is in the tree.
5. *Our* train is due.
6. *Their* children are named Ruth and John.

Words like those italicized above, which modify nouns and indicate ownership, are called **possessive adjectives** (see page 78).

Do not confuse the possessive adjective *its* with the contraction *it's* for *it is*, and do not confuse the possessive adjective *whose* with the contraction *who's* for *who is*.

Notice the italicized words in the following sentences :

1. *Which* pencil is mine?
2. *What* color is your new dress?

The words *which* and *what*, when used to modify nouns, are called **interrogative adjectives**.

PRACTICE

Determine the correct form of the word in parenthesis. Explain the reason for your choice.

1. (Its, It's) never too late to mend.
2. The bird sang (it's, its) sweetest song.
3. (Who's, Whose) at the door?
4. (Who's, Whose) book is this? (Its, it's) ours.
5. (Its, It's) too bad that you can't join us.
6. (It's, Its) evident that the child has lost (it's, its) way.
7. (Who's, Whose) to blame for the accident?
8. (It's, Its) a long lane that has no turning.
9. The flower shed (its, it's) petals.
10. Tell me (who's, whose) in charge of these children.
11. The child is crying for (its, it's) mother.
12. Tell me (who's, whose) house this is.

You learned on page 59 that the essential parts of a sentence, as, "The happy little children played games," are the **subject** (*The happy little children*), which tells what is spoken of, and the **predicate** (*played games*), which tells what is said of the subject.

The principal word of the subject (*children*) is called the **subject substantive** and the principal word of the predicate (*played*) is called the **predicate verb**.

Other parts of the sentence are modifiers and words that complete the verb. The words underscored once in the sentence below are modifiers. The word underscored twice completes the verb.

The happy little children played games every day.

The subject substantive, together with its modifiers (*The happy little children*), is called the **complete subject**. The predicate verb, together with its modifiers and the words that complete its meaning (*play games every day*), is called the **complete predicate**.

Sometimes the modifiers, instead of being single words, are groups of words, as shown in the sentences below :

1. Children *in normal health* like to play.
2. Children *who are healthy* like to play.

In the first sentence above, the group of related words *in normal health* has no subject or predicate and is used as a single part of speech. Such a group of words is called a **phrase**. Since *in normal health* is used as an adjective to modify the noun *children*, it is an **adjectival phrase**.

In the second sentence the group of words *who are healthy* contains a subject and a predicate and is used as a single part of speech. Such a group of words is called a **clause** (see page 75). Since *who are healthy* is used as an adjective to modify the noun *children*, it is an **adjectival clause**.

You will observe from these illustrations that words, phrases, or clauses used to modify nouns or pronouns are classified as adjectives. It is *use* that determines grammatical classification.

Turn to the selection on page 110 under " Practice C " and see whether there are any of the adjectival modifiers that you can vary by using: (a) a single word instead of a phrase or a clause, (b) a phrase instead of a word or a clause, (c) a clause instead of a word or a phrase.

There are a number of things to be learned about adjectival modifiers.

In the first place, notice that you may speak of *happy* children; again you may speak of *happier* children; or you may speak of the *happiest* children you have ever known. You see that the adjective *happy* can be used in such a way as to express a greater and a still greater degree of happiness.

Examine the following words :

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
great	greater	greatest
bright	brighter	brightest
large	larger	largest
brave	braver	bravest

This way of expressing different degrees of intensity in the quality expressed by the adjective is called **comparison**.

The three degrees of comparison are called the **positive**, the **comparative**, and the **superlative**. Notice that in the list above the comparison is made by adding *er* or *r* and *est* or *st* to the original adjective.

NOTE. When the positive ends in *y*, the *y* is changed to *i* before adding *er* or *est*; as, *heavy*, *heavier*, *heaviest*; *pretty*, *prettier*, *prettiest*; *merry*, *merrier*, *merriest*.

Some adjectives are compared by using *more* and *most* or *less* and *least* :

The *more usual* word
The *less difficult* lesson

The *most beautiful* flower
The *least attractive* picture

Some adjectives express a change of degree by a change of word :

This fruit is *good*; that is *better*; but yours is the *best* of all.

Some other adjectives of this type are :

bad (ill)	worse	worst
little	less	least
much	more	most

Do not be limited in your conversation to *great*, *fine*, *nice*, *wonderful*, etc.

Notice that in the sentences below the words following the predicate verb are adjectives because they are really used to modify the noun.

1. John looked bad.
2. The rose smelled sweet.
3. The iron felt hot.

In the first sentence above, the word *bad* describes John and not his manner of looking; in the second sentence, *sweet* describes the rose and not the act of smelling; in the third sentence, *hot* describes the iron and not the act of feeling.

The comparative degree is used when two things are compared, and the superlative degree, when more than two are compared.

Right: Mary is the elder of the two girls, but John is the eldest of the three children.

PRACTICE A

1. Write a list of as many adjectives as you can think of in three minutes. Separate them into three groups, according to the way in which they are compared.

2. Write the comparison for the adjectives in each group. In which group do you find words of one syllable? Where do you find words of more than one syllable?

3. Write a list of adjectives that you would use in describing a girl whom you know; a man whom you have met; a visit that you have made; a present that you have received; a book that you have read; a dress that you have seen; an article that you wish to sell. For each adjective substitute (a) an adjectival phrase, (b) an adjectival clause.

4. Notice how much slang is adjectival in its nature. Write a list of five adjectives that are slang. Substitute at least two good adjectives for each of these.

PRACTICE B

Select the correct form in parenthesis :

1. My cold is (more, bad, worse) than yours.
2. They have two comical little girls ; Catharine, the (elder, eldest), is particularly amusing.
3. If there are two ways to work a problem, I always seem to pick the (harder, hardest).
4. Those are the (beautifulest, most beautiful) decorations that I have seen.
5. I was (mad, angry) clear through.
6. This is (some, a great) surprise.
7. Yesterday was a (nice, pleasant) day.
8. I haven't seen her for (quite some, a long) time.
9. We had a (wonderful, pleasant) time.
10. What (a funny, an odd) dress that is!
11. The bread tasted (sour, sourly).
12. She looks (cross, crossly) this morning.
13. I don't like (these, this) rough sort of games.
14. This mountain air is very (healthy, healthful).

PRACTICE C

In the following paragraph, indicate the words, phrases, and clauses used as adjectival modifiers. Then fit these modifiers into a copy of the form given on page 111.

After the trail, to which our grassgrown road soon narrowed, had become lost in a tangle of underbrush, we could glance out only occasionally through leafy windows. When we reached the jutting Summit Rock that overhung the trees below, we saw the whole panorama of the valley. From our greater height it looked almost level. The afternoon sun still shone full into it. Peaceful harvest fields of gold, platted in carpetlike squares, stretched from mountain to mountain. The river was a single silver thread worked in crazily — as Charles observed, like the path of a drunken driver who had swerved abruptly from one side of the valley to the other. The mountains themselves were a riot of autumn colors — the bronze of oaks, the gold and red of maples, the

velvety green of pines looking almost black among more vivid hues, and the twinkling white of birches, which stood out youthful and slim. Through the quiet air we distinctly heard the honk of an auto horn, the laughter of some girls, and a lazy bleating of sheep. With the glasses we could pick out Jane's wee, bright figure flashing through the daisy field by the house. Charles stretched out with a sigh of content and gazed dreamily down.

ADJECTIVAL MODIFIER	MODIFIES
to which . . . narrowed grassgrown	trail road

Adverbs

The predicate of a sentence may be modified by a word, a phrase, or a clause.

1. Children play *merrily*.
2. Children play *with great merriment*.
3. Children play *when they are merry*.

The modifier in the first sentence above is a word used to modify the verb *play*.

Words used to modify verbs, adjectives, or other adverbs are called **adverbs**. (The word *adverb* means "that which is added to a verb.")

Adverbial modifiers answer the questions *how*, *when*, *where*, *why*, etc. "*How* did the children play?" — "*Merrily*."

The modifier in the second sentence is a phrase used to modify the verb *play*. Phrases used in this way are called **adverbial phrases**.

The modifier in the third sentence is a clause used to modify the verb *play*. Clauses used in this way are called **adverbial clauses**.

You can see from these illustrations that words, phrases, or clauses that are used to modify verbs are classified as adverbs.

Adverbs usually modify verbs. For example:

1. John ran *fast*.
2. Mary sewed *rapidly*.
3. The story ended *sadly*.

Adverbs may modify other adverbs. For example:

1. John ran *very* fast.
2. The story ended *too* sadly.

Adverbs may modify adjectives. For example:

1. An *exceedingly* tall man came in.
2. A *particularly* stern father had restrained the boy.
3. The boy was *very* lazy.

Adverbs may modify even prepositions. For example:

He stood *just* below the window.

PRACTICE

I. Write a short paragraph on any subject you wish, being careful to introduce adverbs that modify verbs, adverbs that modify other adverbs, and adverbs that modify adjectives.

The following subjects for the paragraph may be suggestive:

- | | |
|--|----------------------------------|
| 1. Sunset | 5. Feeding time at the zoo |
| 2. What the traffic policeman sees and hears | 6. Learning to run an automobile |
| 3. Learning to run a motor boat | 7. Going after the cows |
| 4. Thunderstorm in the mountains | 8. A noisy street |
| | 9. Teaching a calf to drink |

II. Underline the adverbs that you have used. State whether they are used to modify verbs, adjectives, or other adverbs.

Many adverbs are formed from adjectives by the addition of *ly*. Look in an unabridged dictionary for the meaning of the ending *ly*. Notice that different classes of adverbs can be formed because of the different meanings attached to this important little suffix.

III. Write a list of adverbs formed from adjectives by adding *ly*. Divide your list into different columns, according to differences in the meaning of the suffix.

Careless speakers often use adjectives for adverbs incorrectly. We hear such people say "He writes beautiful" for "He writes *beautifully*"; "I have watered the flowers thorough" for "I have watered the flowers *thoroughly*"; "Come back quick" for "Come back *quickly*."

Sometimes it is difficult to know whether an adjective or an adverb should be used. This question can always be decided by discovering the use of the word in the sentence. For example, you should say "The apple tasted *sweet*" (not "sweetly"). The adjective *sweet* should be used because you wish to tell something about the subject *apple* and not about the verb *tasted*. Say "The girl worked *well*" (not "good"). The adverb *well* should be used because you wish to tell something about the predicate *worked*. Say "The patient looked *bad*" (not "badly"). The adjective *bad* should be used because you wish to tell something about the subject *patient*.

Such words as *well*, *ill*, *much* are adverbs or adjectives, according to the way in which they are used.

Adverb — The story was told *well*.

Adjective — A *well* man would not have fainted.

Adverb — He could *ill* afford to lose the money.

Adjective — The girl was *ill* all summer.

Good is always an adjective and should not be used for the adverb *well*.

Right: He did his work *well*.

Wrong: He did his work *good*.

PRACTICE A

Choose the proper word in parenthesis in the following sentences. Give the reason for your choice.

1. He has done it — (good, well).
2. She did not speak very — (distinct, distinctly).
3. The girl rapped on the door — (quickly, quick).
4. The child writes — (beautiful, beautifully).
5. The train whistles — (shrill, shrilly).
6. The boy looked — (illy, ill).
7. The letter was written — (clear, clearly).
8. He counted very — (rapid, rapidly).
9. The lesson was done — (thorough, thoroughly).
10. The child felt — (badly, bad).
11. The girl knew — (different, differently).
12. I heard him speak — (disrespectful, disrespectfully) of his father.
13. He did it very — (exact, exactly).
14. Always speak — (gentle, gently).
15. He behaved very — (distant, distantly) to her.

Adverbs, like adjectives, can be compared. For example:

The children played *more merrily* after the snow came.

They laughed *less loudly* when they were tired.

The boys rowed *most vigorously* near the goal.

Mary sewed *faster* than ever.

He played *worse* than before.

He did the work *better* the second time.

Most adverbs are compared by the use of *more* and *most* or *less* and *least*. Some adverbs are compared by changing the form of the word. For example:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
little	less	least
ill, badly	worse	worst
well	better	best
much	more	most

PRACTICE B

Examine the list of adverbs that you made (page 113, III).

1. Which of them may be compared by adding *er* and *est*?
2. Which of them may be compared by using *more* and *most*? *less* and *least*?

PRACTICE C

I. Make a list of the adverbs in the following sentences and of the word or words each adverb modifies:

1. The new boy talks little.
2. Alice was an unusually good swimmer.
3. "Investigate thoroughly!" he shouted hoarsely.
4. An exceedingly tall man came in.
5. He looked rather anxiously at the newspapers early each day.
6. She has learned very quickly how to run the car.

II. Give the comparative and superlative forms of the following adverbs:

- | | |
|-----------|------------|
| 1. fast | 4. rapidly |
| 2. ill | 5. much |
| 3. little | 6. well |

III. Give the adverbial idea which is the opposite of each of the following:

- | | |
|---------------|--------------------|
| 1. rapidly | 6. distinctly |
| 2. weakly | 7. disrespectfully |
| 3. gracefully | 8. accurately |
| 4. sadly | 9. bravely |
| 5. lazily | 10. softly |

IV. Write suitable adverbs to fill in the following blanks.

For example :

1. very, hastily
2. suddenly, very

1. *The New York Times* recently published a — interesting account of the capture of a madman, who had — climbed to the top of the Manhattan tower of the Williamsburg Bridge, after telling friends that he was going to jump from the bridge.

2. No one had noticed the man approach the tower and — make his way up a — slender ladder.

3. When attention was — attracted to him, he was on the platform, — waving his arms, and shouting —.

4. Traffic Policemen Michael J. Kelly and John Finley, both stationed on the bridge, started — for the tower.

5. They found the — exhausted and — unconscious man, lying — near the edge of the platform.

6. At the sight of the policemen, he — sprang to his feet.

7. Kelly grabbed him — by the arms, and Finley — secured his reet.

8. The situation for a moment was — perilous to all three men, but the stranger's strength had given out, and the two policemen — reached the ladderway.

9. The crowd cheered — as the rescuers appeared with their — unconscious burden.

10. Sirens shrieked from the river craft; automobile horns were — sounded, and a yell of applause went up from the spectators.

PRACTICE D

Select the correct form in parenthesis. (Consult the dictionary for exercises 10, 13, 18, and 19.)

1. Are you (real, really) sure you have done all you can without help?
2. I was (just, only) going to ask where the lesson was.
3. He acts (different, differently) since he has been away to school.
4. This is (almost, most) too much.
5. "Are you going to the game?" ("Sure, Surely.")

6. You are behaving very (bad, badly).
7. He spoke his piece (well, good), didn't he?
8. They were (near, nearly) at the end of their strength.
9. This is (sure, surely) (some, a very) hot day.
10. He can be trusted to decide (right, rightly).
11. The janitor had not washed our blackboard (clean, cleanly).
12. I don't write very (good, well).
13. The committees must not talk (to, too) (loud, loudly).
14. Although the concert was mediocre, I enjoyed it (quite, rather) well.
15. I am (kind of, rather) sorry now that I did it.
16. He did the job (thorough, thoroughly).
17. Don't treat them so (rough, roughly).
18. You talk so (low, lowly) that I can hardly hear you.
19. It rained (hard, hardly).
20. Don't look at me so (cross, crossly).

Conjunctions

The following sentence sounds awkward because the word *and*, which shows the connection between *farmer* and *store-keeper*, is left out.

The farmer the storekeeper profit by good crops.

The relation between the two following clauses is not clear because the connecting word is left out. You may supply in place of the semicolon the word *when*, *after*, or *because*. Notice how the meaning of the sentence is changed by these various words.

The opportunity to manage the business came to him; he had mastered all the details.

Words that join words, phrases, or clauses are called **conjunctions**. (*Con* means "together" and *junct* means "join.")

You will be greatly helped in expressing your thoughts

clearly if you will remember the distinction between coördinating and subordinating conjunctions.

A **coördinating conjunction** always connects grammatical elements of equal rank. For example, it can connect :

Two nouns — *John and Henry* went to town.

Two verbs — *He came and helped* me.

Two principal clauses — *I hoped he would come, but he failed me in the emergency.*

Two subordinate clauses — *He knew what to do and how to do it. He came after I had won the race but before I had received the prize.*

Two phrases — *We rode across the meadows and through the wood.*

Similarly, a coördinating conjunction may connect two adjectives, two adverbs, etc.

The coördinating conjunctions are *and*, *but*, *or*, and *nor*, and the conjunctions used in pairs (called **correlatives**), *either . . . or*, *neither . . . nor*, *not only . . . but also*, *both . . . and*, and others.

Subordinating conjunctions are those which introduce subordinate clauses. A clause is subordinate or dependent if it is used as a part of speech. For example :

1. *That we shall die* we know.

2. He worked *while others slept*.

The object of the verb *know* in the first sentence is the subordinate clause "that we shall die."

The verb *worked* in the second sentence is modified by the adverbial clause "while others slept."

The principal subordinating conjunctions are *if*, *unless*, *since*, *as*, *because*, *although*, *that*, *in order that*, *lest*, *as if*, *whether*, *than*, *before*, *after*, *until*, *where*, *wherever*, *when*, *how*, and *why*.

A coördinating conjunction should never be used to connect a subordinate clause with a principal clause.

Right: He brought bad news, which I was very sorry to hear.

Wrong: He brought bad news ~~and~~ which I was very sorry to hear.

PRACTICE A

Rewrite and complete each of the following sentences, inserting the conjunction indicated:

1. Louise accepted the invitation (although)
2. He is using crutches (as)
3. They could not travel any more that day . . (because)
4. Mr. Stevens will come (if)
5. We need to be reminded of the war (lest)
6. He must pay the penalty (since)
7. Every girl should learn how to cook (in order that)
8. The students in this school are better prepared (than)
9. You cannot go with the others (unless)
10. He wants to be a lawyer (so that)
11. Our teacher promised (provided that)
12. We gave our consent (on condition that)
13. I grabbed my hat and ran (for fear that)
14. I had answered impatiently (before)
15. They shook hands (after)
16. The boys took to their heels (when)
17. You promised me \ (that)
18. She jumped (as if)
19. Their teeth were chattering (though)
20. I am not . . . tall (so . . . as)
21. I did not know that you were in town . . . (until)
22. I wanted to go to the Normal (so that)
23. I do not care for music (whereas)
24. John asked me (whether)
25. I will follow (wherever)
26. It is difficult to explain (why)

PRACTICE B

Correct the following sentences :

1. He sang well but always striving too much for theatrical effect nor succeeding in his efforts.
2. He slipped on the ice and sprained his ankle but not breaking any bones.
3. Life is not made so tiresome under the honor system and is used in many schools.
4. A paragraph is the development of a single topic of a subject and which is identified by indenting the first line.
5. Leicester did not kill Tressilian because his hand was caught by Dicky and told Leicester what he knew.
6. Any person with a cool mind and is not nervous can drive an automobile.
7. Other advantages of athletic training are the development of true sportsmanship and that it is a complete recreation from hard work.
8. A man with a black robe and laurel wreath on his head came forward to read the prologue.
9. The government saw that if ever we should have another war many of the battles would be fought in the air, and therefore deciding that airplanes should be continually improved through their use in the mail service.
10. The menus at Jane Eyre's school consisted of one small portion of potatoes and bread for dinner, another portion of bread and a cup of tea for supper, and on very rare occasions cheese and crackers were served.
11. If both canoeists paddle on the same side the course of the canoe will be uneven and causing it to turn instead of going in a straight line.
12. Here I am in high school preparing for my future success in which I have great faith but on the other hand remains to be seen.
13. While we sat on the shore a man rowed by in a very old boat and which appeared to be leaking.
14. He gave me my choice — to pay for the damage I had done or I might take my books and go home.
15. We prepared immediately to sail but not sailing after all until the next morning.

Prepositions

Examine the following sentences :

1. The book lies $\left\{ \begin{array}{c} \text{on} \\ \text{under} \\ \text{by} \end{array} \right\}$ the table.
2. The parade marched $\left\{ \begin{array}{c} \text{down} \\ \text{up} \\ \text{around} \\ \text{through} \\ \text{past} \end{array} \right\}$ the street.
3. I have the satchel $\left\{ \begin{array}{c} \text{before} \\ \text{with} \\ \text{behind} \end{array} \right\}$ me.

The words inclosed in brackets are called *prepositions*.

Words used with nouns or pronouns to show their relation to other words in the sentence are called **prepositions**. Prepositions are usually, although not always, placed before the substantives. (*Pre* means "before" and *posit* means "place.")

Examine the sentences at the top of the page to discover the parts of speech before which the prepositions are placed.

There is always some reason for the place any word occupies in a sentence. Notice that the preposition in each case is placed before a noun or a pronoun in order to show the relation of that word to some other word in the sentence. For instance, in the first sentence there is some relation between *lies* and *table*; in the second sentence, between *marched* and *street*; and in the third sentence between *have* and *me*.

Your choice of a preposition should show clearly the relation that you have in mind. For example, the thought connection between *marched* and *street* is changed if you use *up* instead of *down* or *around* instead of *through*. It makes a difference whether the satchel is *before* me or *behind* me.

Is there any difference between saying "A meeting was held *at* the school" and "A meeting was held *in* the school"? Consult a dictionary to help you decide.

Explain the difference between saying "I compared his answer *with* mine," and "I compared his answer *to* mine."

Do not confuse prepositions and adverbs. What is the difference between them?

Adverb — Walk *in*.

Preposition — I am walking *in* the room.

Adverb — Go *down*.

Preposition — Go *down* the ladder.

PRACTICE A

Fill the blanks in the following sentences with as many prepositions as you can think of and explain the effect on the meaning:

1. Every one was told — the accident.
2. The letter was sent — John.
3. The carpenter built the house — the road.
4. The book was found — the case.
5. The report was given — the class.

PRACTICE B

Revise the wording of the following sentences so that the italicized adverbs will be used as prepositions:

1. *Up* and up climbed the "Human Fly," till his figure became a mere speck against the building.
2. Puss came scrambling *down* from the tree when she found the nest empty.
3. Now don't go *off* in a huff!
4. Well, Towser, are you going to come *in* or stay *out*?
5. Pausing *outside* to get her breath, she could hear the gay laughter *within*.
6. He gave me friendly advice and a letter of introduction *besides*.

7. The wind whistled shrilly *above*, and the river dashed against the bridge *below*.

8. The house was dark ; there seemed to be nobody *about*.

9. Nothing but his pluck kept him from going *under*.

Make a list of all the words you can think of that can be used as prepositions. Compare your list with those made by other pupils. How many are in the list compiled by the whole class?

Notice the humorous misuses of prepositions in "I got it by Friehofer's." "He walked the door out." "He bought it off of me." Can you add others? If you study a foreign language, you will be interested in noticing the different ways in which prepositions are used. A correct translation often depends on a discriminating use of prepositions.

Phrases introduced by prepositions are either adjectival or adverbial.

Adjectival — The book *on the table* is mine.

Adverbial — I laid the book *on the table*.

Adjectival — The flowers *in my garden* bloomed very early.

Adverbial — The flowers bloomed *in my garden*.

PRACTICE C

In the following sentences, omit all the suggested prepositions except those which bring out clearly the relations that are intended. Give the reason for each choice.

1. As the band marched (along, past) the street, the disappointed children returned to the schoolyard.

2. You should say "Pardon me" when you go (behind, before) any one.

3. I will hurry to get there (after, before) you.

4. The cat had hidden (by, under) the floor.

5. I shall not ask you to stop, because I know you will keep on (for, in spite of) me.

6. Whenever it did not rain, community "sings" were held (in, at, by) the school.
7. Let's put him (beside, between) us so that he won't fall out.
8. Meet me (near, by) the East Gate so that we shall not miss each other.
9. Everybody is going (with, except) Mildred, who has to stay at home to watch the baby.
10. Meet me there (after, by, before) twelve o'clock as the doors are closed promptly at noon.
11. There was great friendship (among, between) the two boys.
12. I stood (beside, besides) my father.
13. John hit me (by, with) a ball.
14. The child fell (in, into) the water.
15. I disagree (from, with) you.

PRACTICE D

In the following sentences, omit all prepositions which are incorrectly used. Give the reason for each choice.

1. Did you see that baby fall (off, off of) the fence?
2. (Between, Among) so many elective subjects, I hardly know what to choose.
3. The man fell from an airplane (on, onto) the barn.
4. Surely there is no cause for misunderstanding (among, between) us two.
5. Nobody is (to, at) home.
6. She will go (to, into) the show to-night.
7. How did you enjoy yourself (to, at) the circus?
8. You are different (from, than) me.
9. The playhouse is (in back of, back of, behind) the hedge.
10. I think your ball went (in, into) the lake.
11. I left my sweater (to, into, in) the house.
12. I laid my cap (on, onto) the table.
13. When will you be (to, at) my house?
14. There were only three others present (beside, besides) Jim.
15. The bandit returned the money, saying he couldn't take it (off, off of, from) a preacher.

PRACTICE E

Write sentences, using the following words correctly as prepositions:

- | | | | |
|------------|----------|-----------|------------|
| 1. but | 5. after | 9. over | 13. to |
| 2. above | 6. near | 10. along | 14. at |
| 3. beneath | 7. by | 11. for | 15. into |
| 4. below | 8. under | 12. up | 16. before |

PRACTICE F

Tell which prepositional phrases are adjectival and which are adverbial in the following sentences:

1. The day for graduation had come.
2. The victory was won by our team.
3. The success of the undertaking was a great surprise.
4. The lesson in civics was very interesting.
5. The meeting was held in the gymnasium.
6. He struck the ball away over the fielder's head.
7. The boathouse by this river is filled with canoes.
8. He hoped to get a quick return on the sales of his first week of canvassing.

Interjections

We often come across words that express merely an emotion and that are not connected in use with any other word in the sentence. For example:

Oh, what a noise!

Alas, I must go!

Pshaw! I don't want to.

Ha! Ha! I have it.

Words like those italicized above, which are used to express sudden or strong feeling, are called **interjections**. An interjection is not a necessary part of a sentence but is thrown into it. (*Inter* means "between" and *ject* means "throw.")

Slang words or phrases are often exclamatory in character. The ordinary speech of any period is sprinkled with expressions that are either exclamations or petty oaths. "Goodness!" "Gracious!" "Upon my word!" etc. are of this nature. "Marry!" is frequent in Shakespeare and in the literature of his time. "'Sdeath," "Odds life!" "O' my conscience!" etc. are characteristic of the speech of such eighteenth-century people as we find in *The Rivals* and *She Stoops to Conquer*. Notice that all such expressions are emotional in effect; they voice strong feelings rather than thought. They should be used sparingly.

Grammatical Agreement

1. A verb must agree in number with its subject. One of the most common violations of this principle occurs in sentences where a plural noun comes between a singular subject and its verb.

Right: A complete line of household goods and groceries is offered in the basement.

Wrong: A complete line of household goods and groceries are offered in the basement.

Line, the subject of the verb, is singular.

2. A singular subject is not made plural by words joined to it by *with*, *together with*, *including*, *as well as*, *no less than*.

Right: This automobile, including two bumpers, an extra tire, and a spotlight, sells for fifteen hundred dollars.

It is important to distinguish between such forms and a compound subject.

Right: The automobile and the garage are offered for two thousand dollars.

3. A verb agrees with its subject, not with a predicate noun or nouns. Parts of the verb *to be* are most likely to cause confusion in this particular.

Right: The first essential of a good piano is good strings.

4. Two or more singular nouns or pronouns connected by *or* or *nor* require a singular verb.

Right: John or Charles or William has the book.

Each, every, either, some one, anybody, everybody, somebody, nobody require singular verbs, pronouns, and possessive adjectives. *Person* should be referred to by a singular pronoun.

Right: Everybody must do what he thinks right.

Right: Each of the soldiers touches his cap with his right hand.

5. Notice that *kind* is a singular noun; *kinds* is a plural noun.

Right: This kind of apple.

Right: These kinds of apples.

Wrong: These kind of apples.

6. Sentences beginning with *there* require special attention to the number of the verb.

Right: There were several things to be done.

Right: There is one of the attendants still awaiting your directions.

7. Substantives connected by conjunctions should be in the same case.

Right: He and I have the same opinions.

Wrong: He and me have the same opinions.

Right: He feels like you and me.

Wrong: He feels like you and I.

8. The predicate nominative which follows a linking verb agrees in case with the subject.

Right: Who broke the plate? It was I.

Right: I want to speak to Mary Brown. I am she.

9. Pronouns and possessive adjectives agree with their antecedents in person, number, and gender. When the antecedent is a singular noun of indeterminate gender, like *pupil* or *friend*, the masculine form is used.

Right: Every girl must bring an excuse when she is late.

Right: Each pupil should go to his classroom.

Right: All pupils should go to their classrooms.

10. The case of a pronoun in a subordinate clause depends on its use in the clause.

Right: The Indians slew whoever resisted. (*Subject*)

NOTE. Although the noun clause *whoever resisted* is the object of *slew*, yet *whoever* is the subject of *resisted*.

Right: The boy who asked for a recommendation is very capable. (*Subject*)

Right: The boy whom the teacher recommended is very capable. (*Object*)

11. A noun used before a gerund to denote the subject of the action of the gerund should be in the genitive case. Also, the possessive adjectives *his*, *their*, *my*, etc. should be used instead of the accusative cases of the pronouns (*him*, *them*, *me*, etc.).

Right: I approve of John's joining the club.

Right: We heard of his coming before we reached home.

12. The subject of an infinitive is always in the accusative case, while the substantive following an infinitive is in the same case as the subject to which it refers.

Right: He believed me to be the culprit. (*Subject—Accusative*)

Right: He believed the culprit to be me. (*Object—Accusative*)

Right: This appears to be she. (*Predicate Nominative*)

13. *Than* and *as* are conjunctions, not prepositions; therefore a pronoun following them should be in the same case as the word with which it is compared.

Right: You are as good as she.

Wrong: You are as good as her.

Right: I like you better than her.

Wrong: I like you better than she.

14. Participles, except when they are used as parts of verb phrases (see pages 89, 103), should always modify substantives. When a participle introduces a sentence or a clause, it should always modify the subject.

Right: Arriving at our destination, we found that it was nearly dinner time.

Wrong: Arriving at our destination, it was nearly dinner time.

In the correct sentence, the participle modifies the word *we*. In the incorrect sentence the only word for the participle to modify is *it*; the lack of sense is obvious.

A participle that does not modify a substantive is said to **dangle** or **hang**.

15. Gerunds and infinitives, like participles, must not be left dangling. An introductory phrase containing a gerund or an infinitive should modify the subject.

Right: On arriving at the shack, we found the fire burning briskly.

Wrong: On arriving at the shack, the fire was burning briskly.

Right: To enjoy the play, one must think of nothing else.

Wrong: To enjoy the play, nothing else must be thought of.

16. Young writers have a decided tendency to use the participial construction too freely. This is particularly true of the participle *being*, the overuse of which gives a stilted, artificial tone to writing. As a rule, a modifying clause expresses thought relations more accurately than the participial phrase. In case of doubt, therefore, it is well to turn the participle into a clause.

Right: When we arrived at our destination, we found that it was nearly dinner time.

17. Misuse of the participial construction following a preposition or a conjunction is very common.

Right: While I was sitting in a street car, my attention was turned to an unusual man sitting in the corner.

Right: While sitting in a street car, I had my attention turned to an unusual man sitting in the corner.

Wrong: While sitting in a street car, my attention was turned to an unusual man sitting in the corner.

As the incorrect sentence stands, it is equivalent to saying, "My attention was sitting in a street car."

18. Frequently participles are incorrectly used after *thus* when the clause or compound predicate construction is required.

Right: He mistook me for a friend and thus caused me some embarrassment.

Wrong: He mistook me for a friend, thus causing me some embarrassment.

In the incorrect sentence the latter part evidently is a modifier of the verb rather than of the subject. A participial phrase cannot modify a verb.

Except when it is used as part of a verb phrase, a participle should always modify a noun or a pronoun.

PRACTICE A

Choose the verb in parenthesis that agrees with the subject :

1. One of the men (is, are) my father.
2. It (don't, doesn't) make any difference to me.
3. You (was, were) largely to blame for John's behavior.
4. There (is, are) no birds in last year's nest.
5. Either Mary or Jane (is, are) expected.
6. Neither Fred nor Frank (are, is) untruthful.
7. Athletics (are, is) popular in the schools.
8. Politics (have, has) no place in the school system.
9. Mathematics (are, is) a difficult subject.
10. Athletics (is, are) popular with most boys and girls.
11. Neither of these girls (is, are) my cousin.
12. Each of you (are, is) responsible for the conduct of the class.
13. Somebody (are, is) knocking at the door.
14. Neither Frank nor George (is, are) here.
15. In my pocket (are, is) my pen and my knife.
16. The mother as well as the child (were, was) lost.
17. Gymnastics (is, are) healthful.
18. She (don't, doesn't) know how to behave.
19. Neither of us (is, are) anxious to take the trip.
20. Neither you nor any one of the class (have, has) a right to come in without a ticket.
21. Into the thick of the battle (comes, come) Custer and his gallant men.
22. Each of you pupils (have, has) lessons to prepare.
23. Every one of the men (likes, like) to ride.
24. No one of his enemies (has, have) said that he was guilty.
25. There (has been, have been) no visitors here to-day.
26. Shooting marbles and playing ball in the street (are, is) the chief diversion of the city boy.
27. In front of the house there (was, were) three flower beds.
28. What a forlorn hope (does, do) Washington and his army present at Valley Forge!
29. There (seems, seem) to be several men anxious to be president.
30. The king together with all his attendants (come, comes) into the hall.

PRACTICE B

Make lists in separate columns of missing verbs necessary to fill the following blanks (indicating their subjects) and of missing subjects (indicating their verbs):

For example:

Missing Verbs	Subjects	Missing Subjects	Verbs
1. lies	— pile	2. John, Fred	— was responsible
1. A pile of cast-off clothes and shoes — in the middle of the room.			
2. Either — or — was responsible for the accident.			
3. The farm together with machinery and stock — divided among the three sons.			
4. The — and — were swaying in the gentle breeze.			
5. Unfortunately for me there — no date nor any key to the day for which each lesson was assigned.			
6. Along one side of the store — a series of graduated shelves.			
7. One of the passengers — staring out of the window.			
8. On one side of the house there were signs of a previous garden, for here and there was —.			
9. The — sets aside certain days on which there — dancing, basket ball, tennis, soccer, and hockey.			
10. No part of the building except desks, doors, window frames, and lockers — made of wood.			
11. To me there — to be no advantages in having both exit and entrance at one end of a trolley.			
12. Delicately painted domes, shedding a rich, rosy light, — hung from the ceiling.			
13. Streamers of gayly-colored ribbon — floating from the ceiling.			
14. While a number of people — getting off the car, a little boy with his mother and two sisters — trying to board it.			
15. In my bag — my cooking suit, a tablet, a lesson notebook, and a pencil case.			
16. I try to catch the bubbles that — when the water, rushing against the rock, finds it must go around it.			
17. As far as the eye can see — spread billowing green meadows with here and there patches of darker green.			
18. In this garden a variety of beautiful flowers — the eye.			

19. The chief of all the Indians — sitting on the platform.
20. John Burton and George Holmes — the most popular boys in their class.
21. In the pale moonlight a distinct silhouette of the little church and its spire — formed.
22. Neither money nor position — ever fully satisfactory to its possessor.
23. In this little garden forlornness and neglect — written on every tall weed.
24. Both the wise man and the fool — sometimes capable of making mistakes.
25. The wise man as well as the fool — sometimes capable of making mistakes.

PRACTICE C

Read the following sentences aloud, correcting and explaining errors in verbs, pronouns, and possessive adjectives:

1. If a person does not try to raise themselves from the rut in which they have fallen, they will never be successful.
2. Each have taken the bundle in turn, and have done their best to break it.
3. If everybody did unto others as they would wish them to do unto them, there would be no snobs.
4. If some one will lend me their scissors, I will show you how to cut out a pin wheel.
5. After each of the girls had tried on their hat, all declared themselves well satisfied.
6. If either of the books please you, keep it for yourself.
7. Every one of the old graves were sunken.
8. Anybody who wishes to accomplish anything must go ahead regardless of difficulties that may beset them.
9. Every one of the trees have lost their leaves.
10. Somebody is coming; I hear their footsteps.
11. A snob is one who thinks that they are better, richer, or more fashionable than others.
12. When a person's business has been finished before they turn to pleasure, they enjoy themselves more.

13. Your notes should be so clear that if anybody else refers to them, they will understand everything perfectly.
14. If one follows this method, their work will be good.
15. Everybody should save some of their time for exercise.
16. Will somebody lend me ~~their~~ fountain pen?
17. Each of the pupils have brought their lunch.
18. If you wish to speak to a person who is on the other side of the street, do not shout across at ~~them~~.
19. Neither of these boys are a credit to their parents.
20. Nobody should dress so conspicuously that people on the street will turn to look at them.
21. A stout person should not wear ruffles, for fluffy trimmings make them look stouter.
22. Are either of you two girls willing to wash the breakfast dishes?
23. When a person gets the habit of being tardy everywhere they go, it is hard to train them out of it.
24. Do you think that anybody looks neat with loose strands of hair hanging over ~~their~~ face?
25. There is no merit in rising early if a person wastes time and neglects the duties devolving upon them.
26. The game "Truth" is exciting and amusing because it often makes each player tell ~~their~~ secrets.
27. Often I stay at home because some one is ill and I must help them.
28. Every one of the boys are requested to tell ~~their~~ names.
29. Man's aim in life is to make a living, and naturally every one of us have their own way of doing this.
30. Every boy on the team did ~~their~~ level best.

PRACTICE D

In the following sentences choose the correct pronoun or possessive adjective in parenthesis. Give the reason for each choice.

1. Just between you and (I, me), I didn't care for the tenor's voice.
2. Perhaps it was (she, her) (who, whom) you saw.
3. Though Billy is two years older than (I, me), he is not so tall as (I, me).
4. The folks brought some ice cream to grandma and (I, me).
5. (Who, Whom) do you think it is? It seems to be (him, he).

6. Both Dick and Gould had neglected (his, ~~their~~) lessons.
7. Neither Marjorie nor Mary has taken (~~her~~, their) vacation yet.
8. (~~Whoever~~, Whomever) is to blame, I am sure the accident was unavoidable.
9. He sternly commanded (~~whoever~~, whomever) it was to come out of hiding.
10. (Who, Whom) do you think it to be?
11. (Who, ~~Whom~~) did they say they were looking for?
12. The criticism seemed unfair after (me, my) trying so hard.
13. (Who, Whom) was he believed to be?
14. (Who, Whom) did you take him to be?
15. I never knew of (him, his) telling a lie.
16. I expected (she, her) to come.
17. I expected it to be (she, her).
18. I fancied you to be (he, him).
19. Everybody except (she, her) enjoyed the joke.
20. Let (he, him) and (I, me) do it together.
21. Was not that the bargain between you and (he, him)?
22. She is taller than (me, I).
23. Who is it? It's (us, we). There's no use in (our, us) denying it.
24. Who threw that ball? (Me, I).
25. (We, Us) four girls formed a club.
26. I can play as well as (he, him).
27. I heard of (them, ~~their~~) passing.
28. Do you remember (me, my) warning you?
29. What is the reason for (you, your) leaving us?
30. There was no doubt of (him, his) coming late.

PRACTICE E

Complete the following sentences in such a way that each participle or participial phrase clearly modifies a substantive.

1. Reaching home —.
2. Upon receiving your letter —.
3. While listening to the orchestra —.
4. On hearing that you could not fill the order —.
5. After working all day in the office —.
6. Having been introduced to the proprietor —.

PRACTICE F

Rewrite the following sentences in correct form. Explain the error in each.

1. Opening the door, two broken old chairs and a three-legged table were visible.
2. The clothes of the people were of so many different colors, that, looking for a long time at them, it seemed as though they were a living rainbow.
3. Jumping from her chair, it moved backward and squeaked.
4. When writing business letters, white paper should always be used.
5. First grease is melted and lye poured in, slowly stirring all the time.
6. The picture may be taken from a magazine, but must be cut out and dampened before placing it face downward on the plate.
7. Brown's face flushed, knowing that the order would keep his factory running for a month.
8. For the next few days everything was in an uproar, preparing for the semiannual sale.
9. After living such a quiet life, all this gayety told on Uncle Jim.
10. Last night, coming from the park, my attention was attracted by a crowd.
11. After answering his questions, he told me the story.
12. Having obeyed orders, my master told me to go.
13. While reading, it began to rain.
14. Running too rapidly through the fog, a wreck was the result.
15. Sitting on the porch, a beautiful scene is before you.
16. Waiting there a few minutes, a high wind came up.
17. Being a cold night, the wind howled.
18. Having walked a few squares in the storm, my umbrella turned inside out.

PRACTICE G

Tell what parts of the following sentences "dangle." Then read them, correcting the errors.

1. After waiting several moments, a pleasant though high-pitched voice is heard asking the customer please to wait just a moment until the speaker washes from his hands the embalming fluid he has just been using.

2. Standing on the threshold and looking into the room, a feeling of cheerfulness and peace came over you.

3. Gazing down on the city of Washington, in the District of Columbia, a very beautiful scene is displayed before the eye.

4. After getting off the train, a raggedly dressed little boy begs her to buy a newspaper.

5. Walking along the tracks, her heart beat so rapidly that I believe she heard the thumps.

6. Instead of sending Ruth to the grammar school in the town, she was boarded in New York and sent to school there.

7. To enjoy the opera it must be well conducted.

8. While inquiring of the girl at the counter, an old bent woman with an excited, troubled manner came into the store.

9. Entering the living room from the hall, almost everything in the room seemed to contribute to its coziness.

10. To obtain the reward, the stolen property must be recovered.

11. Having an hour for dinner, there was no hurry.

12. Upon reaching the station, the train was found to be late.

13. Child care, hygiene, and other practical improvements are taught, thus lifting the burden of the masses.

14. The object of filtration is to strain from the water the dirt that may be in it. In passing through the first bed of gravel, the pebbles catch the dirt and hold it.

15. Instead of going around to all the different banks for the money these checks are sent to the clearing house.

16. Let the mixture cook for about five minutes until when tried in cold water a hard ball is formed.

17. It is very easy to locate a book, knowing the name of the author.

18. By rising early many of the dishes for dinner and lunch or supper can be prepared in the early morning.

19. Being such a difficult language to read, only the educated classes could understand books in the Chinese language.

20. In becoming more educated, the position of women in the countries of Asia has greatly improved.

21. Working at the rate of thirty postal cards a minute, the variety of names and addresses interested me so much that before I knew it I was told to go home.

PRACTICE H

Change the italicized participial phrases in the following sentences to prepositional phrases, appositives, clauses, or independent sentences.

1. Our high school building is a fairly new one, *having a very attractive main entrance*.
2. The rooms are well-lighted and attractively arranged, the color scheme *being restful to the eyes*, and the furnishings *being in good taste*.
3. In the basement are a few classrooms, the lunchroom, and the gymnasium, the latter *having a balcony* which is a part of the first floor, the rest of the first floor *being occupied by offices and classrooms*.
4. On the second floor is a large Assembly Hall, the library *being across the corridor*, and this *being the most attractive room in the building*.
5. There are several courses offered: the college preparatory, the normal, the commercial, and the general, this *being the most popular*.
6. Our high school has always been prominent in athletics, especially football, *last year holding the championship east of the Mississippi*.
7. We have several clubs, all of them *being affiliated with "General Organization," or student government*.

Review

- ✓ 1. Make a list of the parts of speech. Give an illustration of each.
- ✓ 2. Write a sentence using each of the following words as a noun and another sentence using the same word as a verb :

wish	fight	laugh	love	run
move	strike	light	break	dash
3. Give a rule that will enable you to determine whether to use an adjective or an adverb in such sentences as "I feel (good, well)."
4. What is the difference between a coördinating and a subordinating conjunction? Give a sentence illustrating each.
5. Give a rule that will help you to determine the grammatical relation of a prepositional phrase. Write sentences illustrating two uses of prepositional phrases.

6. Write sentences containing (a) an infinitive used as subject; (b) an infinitive used as predicate nominative.

7. Write sentences containing (a) a gerund after a preposition; (b) a gerund as subject.

8. Write sentences containing an appositive (a) explaining the subject; (b) explaining the predicate nominative; (c) explaining the direct object of a verb.

9. Write a sentence using a clause introduced by a relative pronoun as the object of a verb.

10. Write a sentence using a clause as subject.

11. Write a sentence using a clause as object of a preposition. Try to improve your sentence by recasting it. For example:

(a) The problem about *who* (not "whom") should represent them caused a long discussion.

(b) The problem, *who* should represent them, caused a long discussion.

(c) There was a long discussion over the choice of a representative.

12. Show how a clause can perform the function of a noun, of an adjective, or of an adverb. Give an illustration of each use.

13. Write a brief paragraph on a birthday party. Under-score nouns once, verbs twice, adjectives three times. Write over each of the other parts of speech an abbreviation indicating what it is.

PRACTICE

In doing the following exercises, remember that infinitives, gerunds, clauses, and phrases are used as nouns and that their case relations are exactly the same as those of single words similarly used.

Rewrite the following sentences and underline once words used as substantives; underline twice phrases used as substantives; underline three times clauses used as substantives. Write above the underlined words, phrases, or clauses the abbreviation *subj.* for *subject*, *obj.* for *object*, *pred. nom.* for *predicate nominative*, and *appos.* for *appositive*.

For example: *subj.* Dr. Bryce, *appos.* the famous surgeon, *obj.* needs a long rest.
subj. Rest *pred. nom.* is not quitting this busy career.
subj. What he needs most *pred. nom.* is a long rest.

1. The Flying Dutchman was a Dutch sea captain.
2. To make a voyage around the Cape was his intention.
3. A violent tempest made his voyage dangerous.
4. Still the captain swore that he would sail around the Cape.
5. A demon overheard what the captain said.
6. He decided to punish the captain.
7. The captain discovered that he had been rash.
8. The demon laid a curse upon the Dutchman, saying that his fate must be to sail the seas until the Day of Judgment.
9. The captain begged to be saved from such a future, and the demon consented, on one condition.
10. The condition was that a woman should love the captain well enough to share his fate.
11. That any one could be so unselfish seemed a very unlikely thing.
12. Sailing the seas constantly would prevent the Dutchman from finding such a woman; so the demon permitted him to go ashore once in seven years and attempt to find her.
13. But seeking her was not finding her, for whenever a beautiful maiden seemed to be what he sought, she was so frightened by his story that she fled in terror.
14. Sailing on forever and ever was therefore the fate to which he was doomed.

IV. THE SENTENCE AT WORK

Recognizing a Sentence

A **sentence** is a group of words that expresses a complete thought. It may be very brief. For example :

1. John ran.
2. He threw the ball.
3. Look !
4. Will you come?

Every sentence must have a **subject substantive** and a **predicate verb**. (See page 106.)

Compare the three groups of words below :

1. I was six years old.
2. When I was six years old.
3. When I was six years old, I went to school.

The first group of words is a complete sentence because it makes a complete statement.

The second group of words is not a complete sentence because it does not make a complete statement. "When I was six years old" is evidently a subordinate clause, depending on a principal clause.

The third group of words is a complete sentence because the principal clause, "I went to school," is here supplied.

Compare the following groups of words :

4. John *was running* away.
5. I *saw* John running away.
6. John, running away, *fell*.
7. I *urged* John to run to the goal.
8. John *running* away.
9. John *to run* to the goal.

Groups 4, 5, 6, and 7 are sentences because the italicized verbs make assertions.

Groups 8 and 9 are not sentences because the participle *running* and the infinitive *to run* cannot by themselves make assertions.

You learned on page 106 that the **complete subject** is made up of the subject substantive with its modifiers, and that the **complete predicate** consists of the predicate verb with its modifiers and with the words required to complete its meaning.

The words that complete the meaning of a verb are usually:

A direct object — John hit the *ball*.

An indirect object — He gave *John* the ball.

A predicate nominative — It was *John*.

A predicate adjective — The cake was *sweet*.

PRACTICE

I. Some of the following groups of words are not sentences. Rewrite them, making them complete by adding the missing parts or by correcting the capitalization and punctuation.

1. As he hid behind another tree, some one else seized him. While this white-clad figure held him in captivity
2. Her eyes as gentle and kind as those of a kitten
3. When suddenly a clear, shrill, piercing whistle that made one's hair stand on end
4. When I was about seven years old, I suddenly became very anxious to earn some money. Not to be given some but really and truly to earn it
5. Isaac would give up all his money to save his daughter.
6. Some of the most important clubs being the Athletic Club, the Students' Aid Club, and the Social Workers' Club
7. Cut your coat according to your cloth.
8. Tuesday is to me the best day of the week, Probably because we have no bookkeeping in school .

9. Groping along in the darkness, seeing only a dark gray road twisting away into emptiness ahead

10. Some substances will expand when exposed to the heat. For instance, mercury, which is a liquid solid

11. In the center of these grounds stood a dilapidated frame house. The shingled roof of which had partly been worn away by the weather

12. When you open your eyes in a cabin in the woods and see all the shadows around you, the trees swaying to and fro in the early morning breeze, which soothes one like a lullaby

13. The dirty, ragged little urchin, lying rather gingerly on the sofa

14. What a nuisance that child is

15. All seemed dark for the moment. Things whirled around her and tears rose to her eyes. Quickly mastering herself with a determination that this was not a time for emotion but for action

16. Outside the box stood a broken saucer half filled with milk and coal dust. Food for the cats, I supposed.

17. The cornstalks waving in the peaceful summer breeze

18. The wall paper cream-colored with a pale yellow satin stripe which blended with the drapery of the room

19. Its shrill, clear sound making me feel as if a cold piece of ice went down my back

Go over the additions and the corrections that you have made and see what parts of speech you have most frequently inserted to make complete sentences. Name, define, and illustrate two essential elements in a sentence.

Simple, Compound, and Complex Sentences

Notice the difference in form in the following sentences:

1. The hero was slain.
2. Longfellow and Lowell lived in Cambridge.
3. He came and saw and conquered.
4. Everybody listened but nobody laughed.
5. When John arrived, George departed.

Sentences 1, 2, and 3 above are called **simple sentences** because each has a single combination of subject substantive

and predicate verb, although in the second sentence the subject substantive (*Longfellow and Lowell*) is compound; and in the third sentence the predicate verb (*came and saw and conquered*) is compound.

Sentence 4 is a **compound sentence** because each of the thoughts recorded is independent of the other, yet the relation is close enough to justify combining the clauses into a single sentence.

Sentence 5 is a **complex sentence** because it contains a principal clause (*George departed*) and a subordinate clause (*when John arrived*).

You will observe that the distinction between simple, compound, and complex sentences is one of grammatical *form*.

PRACTICE A

Find out how many independent thoughts each of the following sentences contains. Write the subject of each independent, or principal, clause.

For example: 1. (a) Boy Scout (b) he

1. The Boy Scout does not look for any one to wait upon him, nor does he expect flattery.
2. Clara is a wholesome, unselfish, quiet girl; but Frank is a disagreeable, selfish, hot-tempered boy.
3. His hair flew in the breeze; his red tie floated up to touch his equally red cheeks, and his blouse was blown out like a balloon.
4. Mr. Thrush was wise; he trilled and trilled that old tale always new.
5. It was a bright June morning, and the park was thronged with children.
6. Suddenly the bell rang, the rope broke, and past us they flew, their eyes on the curved road in front.
7. We were very anxious, but at last she opened her eyes and reassured us.

8. Almost every minute either the thread got tangled or I ran the needle into my finger.

9. It had been a particularly happy day at school, and as a result I had the "all's-right-with-the-world" feeling.

10. For a time the penny was safe in the bottom of my shoe; but the temptation was too great, and I spent my first earned money.

Note that a comma or a semicolon usually *precedes* the conjunctions *but*, *or*, and *nor*.

PRACTICE B

I. Classify the following sentences as simple or compound:

1. That penny was different from any other, and I would not think of putting it into the slit in the back of my little pig bank.

2. Seeing me on my way home, a neighbor called to me and asked me to go to the drug store.

3. The penny is gone, but the memory of that feeling of pride will remain forever.

4. Of course I consented to go after telling mother.

5. Usually their visits were made during the gay season and in the hope of accomplishing their main object in life, the winning of a husband.

6. Yes, I will give you a nickel; but you must get my money bank for me.

7. I ran ahead of the rest and seated myself on a rock.

8. I never had to share my toys with other children; nor did I have any experience with clothes handed down from older brothers.

9. A lesson book should be kept only for lesson records and not for every bit of jotting necessary in the course of the day.

10. The work of an engineer takes him into the open air and gives him a taste of life in the forest or on the sea.

11. Snow had fallen all night, and by morning it had entirely covered the landscape.

12. The wind had made ripples on the surface of the drifts like the ripples of the sea upon the sand.

13. An English girl at school in France was describing an English regiment on parade; but suddenly, in her pride, she choked and burst into tears.

14. I have never forgotten that girl, and I think she nearly deserves a statue.

15. Over the darkness of the garden I saw the long street, with here and there a lighted window.

II. Write (a) a simple sentence, (b) a compound sentence on each of the following subjects:

- | | |
|---------------------|--------------------------|
| 1. Earning money | 4. Early rising |
| 2. Spending money | 5. Making my own clothes |
| 3. My favorite game | 6. Why I like dogs |

Modifiers

The simplest form of sentence is one containing a subject substantive and a predicate verb without modifiers. For example:

Boys learn.

This sentence tells nothing about boys except that they learn, and nothing about their learning. As soon as you wish to express any but the simplest thoughts, you begin to use **modifiers** (see page 105). In other words, you begin to limit the meaning of your subject substantive and your predicate verb.

You have learned (page 107) that modifiers may be either words, phrases, or clauses. The clause modifier usually gives greater emphasis to the idea it expresses than the word or the phrase modifier. The phrase modifier is often more definite than the word modifier.

The following are examples of various kinds of adjectival modifiers:

Word modifier — The *approaching* figure grew loftier and more stately.

Phrase modifier — The figure, *approaching from the left*, grew loftier and more stately.

The clause modifier, because of the connecting word which introduces it, expresses thought relations still more accurately than the word or the phrase modifier.

Clause modifier — The figure grew loftier and more stately *as it advanced toward him*.

Adverbial modifiers also may be words, phrases, or clauses.

Word modifier — He turned his head *quickly*.

Phrase modifier — He turned his head *to the left*.

Clause modifier — He turned his head *as I approached*.

You must be careful to distinguish between a subordinate clause and a sentence.

Right: He headed no subscription lists for public charities, organized no movements for the betterment of his fellows, although he was probably the richest man in town.

Wrong: He headed no subscription lists for public charities, organized no movements for the betterment of his fellows. Although he was probably the richest man in town.

The clause beginning with *although* cannot stand alone; it is a modifier, and must be connected with the independent clause.

Study the two following cases:

Right: The city offers the fullest freedom to all law-abiding citizens, at the same time protecting them from the violence of criminals.

Wrong: The city offers the fullest freedom to all law-abiding citizens. At the same time protecting them from the violence of criminals.

Right: Two things he absolutely refused to do — to betray a trust and to be used as a tool.

Wrong: Two things he absolutely refused to do. To betray a trust and to be used as a tool.

PRACTICE A

I. Make lists of the adjectival and adverbial modifiers in the following sentences, indicating the words they modify. Do not copy the sentences.

For example :

A fly is a menace to good health.

Adjectival Modifiers	Words Modified
a	fly
a	menace
to good health	menace

We must guard our homes against these pests.

Adverbial Modifiers	Words Modified
against these pests	must guard

1. Do you think it would be pleasant to be the youngest child?
2. Having no pipes to carry it away, they threw the waste water on the ground.
3. She put on her prettiest cap and her long coat and went up on deck.
4. To cover a book use stiff brown paper.
5. As soon as you enter, turn to your right and walk diagonally across the room to the southwest corner.
6. On the shiny handlebars he held a crate of eggs, on which he riveted his eyes during the whole journey.
7. Have you forgotten the long summer days when we went fishing in the mill pond?
8. When you go shopping, don't start out with a long face.
9. Go up to the salespeople with a smile and tell them your needs briefly.
10. If they are a little slow in understanding, be patient and explain more fully.
11. The trees and the grass looked wonderfully beautiful that morning in the brilliant sunshine.
12. When her hat was off you could see her pretty dark hair and a funny little twinkle in her eyes.
13. Yesterday we went shopping to buy curtains for my room.

14. Across the river the banks are lined with picturesque houses that look out from a mass of green.

15. The rooms opened upon a porch, which afforded a view of the sparkling sea.

16. The crowd around the door of the shop increased steadily until it was impossible to pass along the sidewalk.

17. They gave us permission to go for a walk if we would promise to return in an hour.

18. As the roads are perfect, we drive for hours past big country houses, built in the English fashion.

19. A saucy little bird, which sat on the fence post, sang a laughing song to the sunshine.

20. A big bee, buzzing on the windowpane, made the only sound in the room.

II. Write ten sentences using various kinds of modifiers. Mark these modifiers plainly so as to show their use.

PRACTICE B

From the following selection make a list of ten word modifiers, ten phrase modifiers, and five clause modifiers :

When I had climbed the hill, I set up my rifle against a tree and began picking berries, lured on from bush to bush by the black gleam of fruit (that always promises more in the distance than it realizes when you reach it), penetrating farther and farther, through leaf-shaded cowpaths flecked with sunlight, into clearing after clearing. I could hear on all sides the tinkle of bells, the cracking of sticks, and the stamping of cattle that were taking refuge in the thicket from the flies. Occasionally, as I broke through a covert, I encountered a meek cow who stared at me stupidly for a second and then shambled off into the bush. I became accustomed to this dumb society, and picked on in silence, attributing all the wood noises to the cattle, thinking nothing of any real bear. In point of fact, however, I was thinking all the time of a nice, romantic bear, and, as I picked, was composing a story about a generous she-bear who had lost her cub and who seized a small girl in this very wood, carried her tenderly off to a cave, and brought

her up on bear's milk and honey. When the girl got big enough to run away, moved by her inherited instincts, she escaped and came into the valley to her father's house (this part of the story was to be worked out so that the child would know her father by some family resemblance and have some language in which to address him), and told him where the bear lived. The father took his gun, and, guided by the unfeeling daughter, went into the woods and shot the bear, who never made any resistance, and only when dying turned reproachful eyes upon her murderer. The moral of the tale was to be, kindness to animals.

CHARLES DUDLEY WARNER ¹

PRACTICE C

Select each subordinate clause in the sentences that follow, and tell what the connective is that introduces it :

1. A snob is a vulgar person who is under the impression that he is better or knows more than other people.
2. The tap of the woodpecker revealed how early he began working for his breakfast.
3. My first thought on Saturday morning is that I do not have to go to school.
4. His trousers were so faded and worn that I could hardly tell the color.
5. This question was asked of me by a friend as we sat discussing the duties of a seventeen-year-old brother toward the younger members of his family.
6. Such people do not care how they obtain success.
7. When the climber finally reaches his goal, he very often refuses to recognize those who have helped him.
8. Although its outstanding tone was Quaker gray, her dress in many ways showed her love of color.
9. The cabbage patch was a queer neighborhood, where ramshackle cottages played hopscotch over the railroad tracks.
10. The snow that sifted in through the loose sash lay unmelted on the sill.
11. He stood still on the corner where they had left him.

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12. Lucy was deep in thought when the door opened and the maid came in with a basket.

13. The restless, discontented look in her eyes showed plainly that she was far from happy although she had everything money could buy.

14. Though she bit her lips to keep from laughing, the tears stood in her eyes.

15. The hostess waited until all the guests had assembled before she expressed her thanks for the gift she had received.

16. Music and laughter came from the house behind her as she stood smiling in the moonlight.

17. Puddles which a few months ago were covered with ice now reflected bits of blue sky.

18. The best sign of spring was the bright, warm sunshine that flooded the earth.

19. Hardly knowing what she said, Lucy gasped a refusal and turned to go, although she really longed to remain.

20. By this time Redding had decided that the person for whom he was looking was not present.

21. He hurried along and got to the rendezvous as soon as he could.

22. The result was better than he had expected.

PRACTICE D

Write a complex sentence on each of the following subjects :

1. The total eclipse of the sun
2. A moving picture
3. Fido's tricks
4. The presidential inauguration
5. New Year's Day
6. Your view of cross-word puzzles
7. The treasures in the tomb of Tutankhamen
8. An airplane soaring above you
9. A favorite game
10. A favorite book
11. Tuning in Station XYZ
12. Out of gasoline
13. Do it now

Unity in the Sentence

A good sentence is easy to understand. Whatever its grammatical form or its length, a good sentence is so clear that the reader or the hearer gets its meaning easily.

In the following sentence from Charles Dudley Warner there are two distinct thoughts: "I could hear on all sides the tinkle of bells." "The cattle were taking refuge in the thicket from the flies."

I could hear on all sides the tinkle of bells, the cracking of sticks, and the stamping of cattle that were taking refuge in the thicket from the flies.

If these two thoughts were awkwardly connected by *and*, you could hardly imagine any connection between them. When you read the passage, however, you do not hesitate an instant, because the author has made the thought relation perfectly clear.

The form of our sentences will be determined by the relations of our thoughts. For example, the two sentences "He shouted" and "The children ran" may be combined so as to express several shades of thought by changing the connecting words.

1. When he shouted, the children ran.
2. When the children ran, he shouted.
3. Although he shouted, the children ran.
4. The children ran because he shouted.
5. After the children ran, he shouted.

Each of these complex sentences expresses a different relation between the two simple thoughts, "He shouted" and "The children ran." If they were joined into the compound sentence, "He shouted and the children ran," we should not know which of these relations was intended.

In both oral and written composition we aim to express our thoughts exactly. If two thoughts are related to each other, they must be so joined as to show their relationship. Very often we fail to show this relationship because we use the conjunction *and* instead of a different construction that is more accurate.

Compare the following groups of sentences :

Right: This saddle is so comfortable that I use it every day.

Wrong: This is a very comfortable saddle and I use it every day.

Right: George Washington, the Father of his Country, was a most skillful general in time of disaster.

Wrong: George Washington was the Father of his Country, and he was a most skillful general in time of disaster.

Right: We are so anxious to please you that we are going to take back the unsatisfactory goods, return your money, and send our representative to see you next week.

Wrong: We are ready to take back the unsatisfactory goods, and return your money, and we shall send our representative to see you next week.

The last sentence does not make clear at once what taking back goods and returning money have to do with sending a representative. In the form marked *Right*, however, everything is subordinated to the idea, "we are so anxious to please you." The construction of the sentence shows at once the relation of the various thoughts to each other.

Right: He secured the position because he had written an excellent letter of application.

Wrong: He wrote an excellent letter of application and secured the position.

In the sentence marked *Wrong*, the two ideas, "wrote an excellent letter," and "secured the position," are made to

seem of equal importance. No relation is expressed except that the two events happened. There is no suggestion that one occurred before the other. Why did he secure the position? Probably because he wrote a good letter. This meaning is expressed in the correct sentence, in which the relation of cause as well as that of time is expressed.

Study the following pairs of sentences. In each of the sentences marked (a) the coördinating conjunction *and* or *but* is used, although there is evidently some other relationship between the ideas. Point out in each case the added relationship expressed in the revised sentence :

(a) Your letter went astray, and I failed to do as you requested.

(b) I failed to do as you requested because your letter had gone astray.

(a) He rang the alarm, and the pupils sprang into line for the fire drill.

(b) When he rang the alarm, the pupils sprang into line for the fire drill.

The use of *but* in the first of the following sentences fails to show the thought relation that is clearly indicated in the second :

(a) She went to the party, but it was evident that she was not wanted.

(b) She went to the party, although it was evident that she was not wanted.

These errors are technically called violations of unity. We understand one thing at a time. In listening to a conversation or in reading, we concentrate our minds on a single thought at a time. A reader knows that each sentence begins with a capital letter and ends with a period, an exclamation point,

or a question mark. These marks indicate the boundaries of single thought groups. When either a reader or a listener is obliged to sort out ideas that are presented in a false relationship or in disarranged form, he finds the sentence hard to understand. For his sake we should make our meaning unmistakably clear.

A sentence has unity when it makes but a single impression.

PRACTICE A

The sentences that follow do not show the relation between the thoughts expressed. Decide upon a definite relationship and then rewrite each sentence so that its exact meaning is unmistakable. Add to the sentence whenever necessary to improve it.

1. Her black hair was combed back from her face and a few streaks of gray could be seen through her hair.
2. Fido was a mischief-maker and he came running in when the children were visiting me.
3. At the corner of this sofa was a standing lamp of curiously-twisted iron and a corn-colored shade completed it.
4. Kay was given Gareth as his knave, whom he treated very badly, and Kay was very disagreeable.
5. In a dark corner of the cell was a bed made of rough wood and must have been very uncomfortable to lie on.
6. It seems as though he needed the money badly, but by attaining it honestly would have been better.
7. Her hair hung in two braids down each side of her face, unconsciously while reading she would unplait and replait it.
8. He is not, however, always obedient, because he fails to carry out his master's orders in regard to the money.
9. Harry was only fourteen and he was given a thousand dollars to take to the bank.
10. Alexander's conscience hurt him and he was not used to telling lies.

PRACTICE B

Tell of some experience you have had within the last three days. When you are through, the class will tell you :

- (a) How many times you used *and*.
- (b) How many sentences there were in your talk.
- (c) Whether you violated unity.
- (d) Whether they could understand you.

PRACTICE C

Prepare to talk two minutes on one of the following topics. You may use *and* only four times. When you use this word the fifth time you must sit down :

- | | |
|---|--------------------------------|
| 1. Why I was late | 6. A picnic |
| 2. Taking a music lesson | 7. The thing I like best to do |
| 3. How I found my —— | 8. Getting supper |
| 4. How Wamba saved the Black Knight | 9. An unprepared lesson |
| 5. An exciting incident in <i>Treasure Island</i> | 10. Caught in a shower |
| | 11. Locked out |
| | 12. A day on the farm |

Beware of overworking “*and*.”

Rambling Sentences

A somewhat more frequent blunder in combining unrelated ideas in the same sentence occurs when the various parts of the sentence refer to the same person or thing, but are not related to each other. For example :

Right: His mother came of an aristocratic family. She was strong and energetic in her character, strict and even harsh in her discipline, and firm in her devotion to what she believed to be right.

Wrong: His mother came of an aristocratic family, and she was strong and energetic in her character, strict and even harsh in her discipline, and firm in her devotion to what she believed to be right.

Everything in this sentence is about "his mother." It is evident, however, that two distinct ideas about her are expressed. One refers to her ancestry, the other to her character. These ideas should be expressed in different sentences, as in the form marked *Right*. Compare these examples:

Right: The stairs are so shaky that you have to be very careful in going up. The trip is worth while, however, for when you have reached the front room of the second story, you will see an old bed in which George Washington once slept.

Wrong: The stairs are very shaky, and you have to be very careful in going up, but it is worth while to go, because when you have reached the front room of the second story you will see an old bed that George Washington once slept in.

PRACTICE A

Combine each of the following groups of ideas into good sentences. Be sure that you show correctly the thought relation. You may find it helpful to consult the list of subordinating conjunctions on page 118. Some of the groups may require two or more sentences. Test every sentence in its rewritten form to see whether it makes a single impression.

1. I am sixteen years old. My health is good, I am strong. I want a chance to work. I have completed the third year of high school.

2. I have worked in a grocery store. I know the names of the stock of a grocer. I worked in a grocery store last vacation. This experience will make me worth more to a grocer.

3. The abbreviation disc. means discount. It is used in invoices. Clerks use it. It saves time.

4. He bought a suit of clothes. He paid twenty-five dollars for it. The clerk told him that it was all wool. Imported cloth is more expensive than domestic.

5. The automobile struck a tree. It was going at the rate of fifty miles an hour. The driver was killed.

6. The farmhouse was covered with yellow plaster. It was large and barnlike. It stood an eighth of a mile from the road.

7. I was brought up on a farm. I know how to handle horses. I know how to milk. I can do all kinds of farm work. I will work for forty-five dollars a month and board.

8. We have not received an answer to our letters. We have written you three times. We have informed you that your account is overdue. We must be paid within two weeks.

9. We are in great need of money. We feel obliged to ask you to settle your account. It is two months overdue.

10. Your credit with us is excellent. We shall be glad to ship you any quantity of goods you may order. We will give you sixty days' credit. We will give you five per cent discount for cash.

11. A man was walking. The night was dark. He did not know his way. He saw a signpost. He climbed it and then lit a match. The sign read, "Wet Paint."

12. A young lady thought she played well on the piano. She played for Rubinstein. Then she asked him what she should do next. "Get married," was Rubinstein's answer.

PRACTICE B

Write a paragraph about "My first party," "My first railroad journey," "My first day at high school," or some other subject, using *only simple sentences*. Then rewrite the paragraph, combining your short sentences correctly into longer ones.

The Compound Sentence

A compound sentence contains two or more independent clauses. These clauses should express ideas of equal rank. Evidently there should be between the main ideas of a compound sentence some relation that unites them into a single impression. One or more of the members of a compound sentence may be complex.

Whistles shrieked, boys shouted, bells clanged, and the whole fire department rushed to the scene where the flames were shooting skyward.

Has this sentence unity? Give a reason for your answer. What is lost by writing the above sentence as follows?

Whistles shrieked. Boys shouted. Bells clanged. The whole fire department rushed to the scene. The flames were shooting skyward.

Is it desirable to emphasize each of the ideas in the sentence about the fire? Could these short sentences be successfully combined into a complex sentence?

It is often possible to emphasize an idea by setting it off in a sentence by itself, even if it is closely related to another sentence. For example, observe the last sentence of the following story :

A wealthy old lady was very ill and sent for her lawyer to make her will. "I wish to explain to you," she said weakly, "about disposing of my property."

The lawyer was sympathetic. "There, there, don't worry about it," he said soothingly; "just leave it to me."

"Oh, well," said the old lady resignedly, "I suppose I might as well. *You'll get it anyway.*"

The following sentence contains two contrasted ideas. Why is their combination not a violation of unity?

In the cities we study those around us, but in the retirement of the country we have to know ourselves.

LONGFELLOW

But is the connective used to point out a contrast.

PRACTICE A

Explain why the following compound sentences have unity.

1. Mist may rest upon the surrounding landscape, but our own path is visible from hour to hour, from day to day.

GLADSTONE

2. The red coat was changed for one of blue and buff; a sword was held in the hand instead of a scepter; the head was decorated with a cocked hat, and underneath was painted in large characters, GEORGE WASHINGTON.

IRVING

3. Experience keeps a dear school, but fools will learn in no other.

BENJAMIN FRANKLIN

4. The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice blest.

SHAKESPEARE

5. All healthy people like their dinner, but their dinner is not the main object of their lives.

RUSKIN

6. It was a perfect embodiment of the still, small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind. Foot passengers slackened their pace and were disposed to linger near it; neighbors who had got up splenetic that morning felt good humor stealing on them as they heard it and by degrees became quite sprightly; mothers danced their babies to its ringing; still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key.

CHARLES DICKENS

PRACTICE B

Write good compound sentences on each of the following subjects:

- | | |
|--|---------------------------|
| 1. Home study courses | 6. Trees in winter |
| 2. The benefits of radio | 7. A crowded thoroughfare |
| 3. The activities of boy scouts (or girl scouts) | 8. A high-school play |
| 4. A favorite moving picture | 9. A street parade |
| 5. A favorite automobile | 10. Skating |
| | 11. Taxicabs |

Several connected or contrasted ideas, if equal in thought, may be expressed together in a compound sentence without violating unity.

Emphasis in the Sentence

The two positions in the sentence that give emphasis are the beginning and the end. Of these two, the end is the more emphatic, because one usually remembers longest the idea that comes last. It should be observed also that the important

thought should usually, though not always, be placed in the independent clause. For example :

(a) He was eating dinner when he was stricken with apoplexy.

This sentence emphasizes the idea that he was eating dinner by placing that thought in the independent clause. Evidently this is not the important thought.

(b) He was stricken with apoplexy while he was eating dinner.

Here the first error is corrected, but still the arrangement is not so good as the one that places the more important thought at the end, thus :

(c) While he was eating dinner, he was stricken with apoplexy.

Sometimes the important thought can be emphasized by placing it in a result clause, as :

(a) The Smith house is quiet. It is a splendid place to study.

(b) The Smith house is so quiet that it is a splendid place to study.

PRACTICE

Combine each of the following groups of ideas so as to make the italicized part emphatic. If necessary, use two sentences. Add words of your own to make the italicized thought forceful.

1. Many subjects are taught in our school. *English is one of the most important.*

2. He has received a practical education. *He is well qualified to conduct a department of your business.*

3. I have a farm. *I will sell it cheap.* It is only two miles from a thriving town.

(Rewrite this sentence, placing the emphasis on the nearness to town. Use different words to express the same idea, if you wish.)

4. My expenses are very heavy — taxes due — enormous January bills — *I must be excused from making a subscription.*

5. I desire to secure a loan for a client — a man of good character — *ample security.*

6. Strike in factory — cannot guarantee to deliver goods on time — *will do our best.*

7. Few stenographers can punctuate — many cannot spell — *failure spoils usefulness.*

8. Play at Metropolitan Theater — *leading actor strong* — play contained many strong passages.

(Recast this sentence so as to emphasize *play contained many strong passages.*)

9. The ladies are working — they are arranging food on the counters — *they are quiet — you can hardly hear them.*

10. Training in business is valuable. It makes the student methodical — *it enables him to earn a living — it gives him self-confidence.*

11. *The teacher entered the room* — the boys were talking about the fair treatment they had received.

12. *He was charitable even to his enemies* — he was kind to acquaintances — he was courteous to strangers.

13. He stopped his efforts to deceive — *he had tried everything else he could think of* — he improved his standing with his companions.

14. *He had the best crop in the country* — a hundred boys were in the competition — they had all profited by the inspector's advice.

15. *The audience became sleepy* — an old lady feared she would take cold — the windows were all kept closed.

16. The welfare of hundreds depends on the success of this measure — we need your help — *your influence is the strongest in the country.*

Arrangement of Words and Phrases

1. Phrases should be placed as near as possible to the words they modify. Failure to observe this principle often leads to lack of clearness. At best a bad arrangement of phrases makes hard reading, because it often requires the reader to go over the passage a second or a third time to find what the writer means to say. Often the results of faulty arrangement are ridiculous.

Right: Miss Simpson, the pretty, young organist, was anxious that her playing should make a good impression on the visiting clergyman.

Wrong: Miss Simpson, the pretty, young organist, was anxious to make a good impression by her playing on the visiting clergyman.

Evidently it is the impression rather than the playing that is related in thought to the visiting clergyman.

Right: Lincoln used to borrow books and read them at night by the light of the fire.

Wrong: Lincoln would sit up at night reading books that he had borrowed by the light of the fire.

In general a "tacked-on" phrase that could be omitted without injuring the sentence makes a weak ending. Careful reading aloud will usually enable you to see whether you have said exactly what you mean. The second sentence about Lincoln would be complete if it closed with the word *borrowed*. Moreover, the sentence sounds as though the books were borrowed by the light of the fire.

2. The correlatives *not only — but also*, *both — and*, *either — or*, *neither — nor* should always be so placed that they will precede the words to which they are related in thought. Study your sentences to see if you have said what you mean.

Right: He gave me not only money to pay my bills but also encouragement to stay in school.

Wrong: He not only gave me money to pay my bills but also encouragement to stay in school.

The correct sentence sets the noun *money* over against the noun *encouragement* and says what its writer intended it to say.

The incorrect sentence sets *gave*, a verb, over against *encouragement*, a noun. It does not say what the writer intended it to say.

Correlatives should always precede the same parts of speech used in a similar grammatical construction. For example:

Right: He either disobeyed instructions himself or permitted his subordinates to do so.

Wrong: Either he disobeyed instructions himself or permitted his subordinates to do so.

In the sentence marked *Right*, *either* and *or* precede the verbs *disobeyed* and *permitted*. Both verbs are predicate to *he*.

Right: Either John disobeyed instructions or he permitted his subordinates to do so.

This sentence is correct because the correlatives precede the same grammatical constructions.

3. The adverb *only*, like the correlatives listed above, is usually placed immediately before the word it modifies.

Right: One can succeed only by hard work.

Wrong: One can only succeed by hard work.

Other adverbs often misplaced are *merely*, *almost*, *ever*, *never*, *hardly*, *nearly*, *quite*, *especially*.

Arrange — rearrange — then rearrange again, until you have made the best sentence you can.

PRACTICE A

I. Explain the difference in meaning between:

1. Only I came last week.
2. I came only last week.

II. Improve the following sentences. Give the reasons for your changes.

1. So Stephen struggled on for a few more years, having become a full-fledged lawyer to support his mother.

2. Over his shoulders hung two lustrous braids of jet-black hair parted in the middle of his forehead.

3. In this system you only repeat the branches in which you have failed.

4. A tall, pretty, young lady with numerous packages dressed in pale green was talking with a stout matron.

5. I stood and watched the proceedings through a hole in the fence where no one could see me.

6. The man carries an empty basket in one hand and drags a little boy who can hardly keep up with the other hand.

7. We are sorry to disappoint you, but we can only advertise in one local paper at a time.

8. The lady seated next to the aisle in a blue dress is the one you are seeking.

9. Do you ever hope to see him again?

10. I took a walk through the park, and saw the animals while the band played.

11. We neither sell iron nor steel.

12. I only want to buy one horse.

13. The traveler, weary after many nights with the souvenirs of his trip, was returning to his home.

14. You can neither undersell Jones nor Brown.

15. I once remember running until I could hardly stand.

16. Neither Class A or Class B will be examined to-day.

17. My brother has tried all summer to get work, but has not earned anything at all hardly.

18. My sister not only went to the party, but also her friend Katharine.

19. We kindly ask you if you will make this announcement.

20. He could only find work for the summer in a box factory.

21. When she had almost finished her sewing, she found that she had not quite cut the sleeves right.

22. He only asked that every man have a fair chance.

23. He was not only praised for his bravery but also the general awarded him a medal of honor.

24. The nurse found the child in a little room crowded with curious people gasping for breath.

25. An hour later she found that her freshly laundered dress was badly wrinkled after a good cry on the sofa.

PRACTICE B

Indicate in the following sentences where the adverbs in parenthesis should be placed :

1. A party like that comes once a year. (only)
2. I can believe that the scholarship is mine. (hardly)
3. In old age we have a feeling of despair lightened by the ray of hope that has illumined all our way. (only)
4. It was a major examination, and she had covered the beginning of the term's work. (only)
5. At the end of his reign he feels that all his efforts have been in vain. (nearly, quite)
6. The way her clothes hung reminded one of the gate, which boasted of one hinge. (only)
7. After what seemed ages, but was sixty minutes, he was walking down the gangplank. (only)
8. A stranger in a large city is usually timid, and John was no exception. (certainly)
9. Helen and Roberta were glad to go home after all their hard work and worry about money. (especially)
10. I prepare my lessons on Sunday when it is really necessary. (only)
11. During the week I have enough lessons to keep me busy. (usually)
12. The poor sailor who could not swim expected to reach the shore alive. (never)
13. He stumbled over a rug and fell the whole length of the stairs. (nearly)
14. An only child is apt to be lonesome. (often)
15. Keep a notebook that is to be used for a record of lesson assignments. (only)
16. It devolved upon her mother to give the sick child assistance. (alone)
17. Conversation is a definite mental occupation and not a dribbling into words of casual thoughts. (merely)
18. The public responsibilities of the press are coming to be recognized by intelligent people. (more clearly)

PRACTICE C

Indicate the proper places in their sentences for the detached words, phrases, and clauses given below. Rearrange the sentences, if necessary.

1. The people live by hunting, fishing, and growing corn and vegetables — *in the southern mountains — for the most part.*

2. His cap was slouched on one side — *under which could be seen strands of uncombed hair.*

3. Her girdle was yellow and extremely wide — *which was embroidered in silver thread.*

4. The coat he wore must have been a startling purple blue — *torn at the elbows and buttonless — when it was new.*

5. Miss Merriwell was so overcome at this sight that she almost fainted — *giving a loud, shrill cry.*

6. While the children were in the living room in deep, serious thought, their father walked in — *to their surprise — about five o'clock.*

7. Ruth, who was barely seventeen, had to assume the burden of caring for the family of three — *being the oldest when her mother died.*

8. Most of the cabins were located along creeks in the mountains — *of the mountaineers.*

9. I try to get my lessons done so that I may enjoy the outdoors — *on Friday afternoons — with a clear conscience.*

10. Two rusty hinges did their best to hold the door, which had once been furnished with glass — *to the house.*

11. He tried to understand what each person was trying to tell about the queer old house — *in vain.*

12. They found him in a collar so high that he had to hold his head like a little dog — *with a carnation in his buttonhole — sitting up and begging.*

13. He thought that she was beautiful and a very good girl — *because she had nursed him.*

14. Mr. Brown is the father of Peter — *who invited us to go fishing.*

15. His father had not been wealthy, but he had been well-to-do ever since Leonard could remember — *early in life — always.*

Harmony of Tenses

The tenses of a sentence and of a paragraph should be in harmony. Any record of events must make clear some central thought around which the other items are grouped. If you have thought out carefully what you wish to say or to write, you will naturally select this central thought and properly relate all others to it.

Remember, also, that it is the duty of the writer to make himself *easily* understood. The reader should not be required to reread in order to discover the time relationships of the various thoughts.

Right: The theater, viewed from the outside, looked like a roundish, three-story building, more like a tower than a theater. As I drew nearer, I saw that it wasn't so round, after all, but more of an eight-sided figure.

Wrong: The theater, viewed from the outside, looked like a roundish, three-story building more like a tower than a theater. As I draw nearer I see that it isn't so round now but more of an eight-sided figure.

The writer of the incorrect sentence was trying to describe the Shakespearian theater as though he had made an imaginary visit to it, and this resulted in a puzzling shift of tenses.

Right: Glancing at the stage, I saw near the edge some stools. These were reserved for the gallants and men of fashion who wished to show off their clothes.

Wrong: Glancing at the stage, I saw near the edge some stools. These are reserved for the gallants and men of fashion who wish to show off their clothes.

Right: As I glanced around at the audience, I noted that there were few women present.

Wrong: As I glance around at the audience, I noted that there were few women present.

If the action indicated by an infinitive is contemporary or future with respect to the verb on which it depends, the present tense of the infinitive is required.

Right: The captain grieves to hear of the death of his faithful soldier.

Wrong: The captain grieves to have heard of the death of his faithful soldier.

Right: Your mother rejoiced to hear of your good fortune.

Right: I shall be glad to see the Rocky Mountains.

The past infinitive is used to denote action which is completed at the time denoted by the verb on which the infinitive depends.

Right: He felt happy to have passed the examination.

Right: I am glad to have visited the Pacific Ocean.

Present facts and unchangeable truths should be expressed in the present tense, regardless of the tense of the principal verb.

Right: Where did you say Marblehead is?

Right: The boy knew that water is composed of hydrogen and oxygen.

Right: He said he was unacquainted with Washington and could not tell me where the White House is.

PRACTICE A

Fill in the proper form of the verb to harmonize with the given verb in the sentences below :

1. I know she ~~was~~ sing.
2. I feared she ~~was~~ not sing.
3. She has come early, so that she — go early.
4. He had written the letter on Monday, so that he — be sure of an answer by Friday.
5. She will be frightened if she — the bear.

6. She would have been happy if she — the music.
7. Where did you say the Capitol —?
8. It pleases us to — the happy voices of the children.
9. It is a pleasure to some people to — new acquaintances.
10. She felt sorry to ~~say~~ her friend. /
11. I hoped to — my work before I — the city.
12. I was more than delighted to — the president.

PRACTICE B

Make a list of the proper verbs to fill the blanks in the following sentences:

For example:

1. have lived

2. were

1. I should not like to — one hundred years ago.
2. In those days when people traveled, the difficulties — great.
3. They went to Europe in sailing vessels, instead of in steamships as we — now.
4. A journey to Europe lasted six weeks, while we — there in a week.
5. They had no railroads, so that travel on land must — very slow.
6. Much trouble would have been saved if they — telegraphs and telephones.
7. The War of 1812 might have been prevented if there — an Atlantic cable.
8. Great Britain had agreed to grant the demands of the United States, but the United States — war before the message —.
9. It is hard to think what — if we had to do without telephones.
10. A telephone is such a necessity that a family often — without other comforts in order that they — a telephone.
11. We know that only a few years — since people began to — motor cars.
12. Our fathers and mothers never thought that a "horseless carriage" — so common a sight.
13. We are excited when we — an airplane; but some day airplanes — as common as motor cars.

14. Should you have liked to —— in one of the airplanes that crossed the ocean?

15. I shall be glad when I —— a chance to —— in an airplane from New York to Philadelphia.

16. Many great inventors have given the best of their lives so that we —— all our modern advantages.

17. Inventions, however, were also the cause of the terrible destruction of life and property in the World War, greater than ever —— place before.

18. If there should ever be another war, the destruction —— even more terrible.

19. 'Sometimes we wonder if it would be better for the inventors not —— so many new devices.

20. We wonder, too, what inventions our great-grandchildren —— after we —— forgotten.

PRACTICE C

Make a list of the proper forms of the infinitives of the verbs in parenthesis required in the sentences below:

1. Should you not like (know) Abraham Lincoln?

2. Should you not have liked (meet) my cousin when she visited me?

3. Frank was disappointed not (see) the procession which escorted the President.

4. I should not have been able (hear) the address if a kind gentleman had not given me his seat.

5. The young lawyer was unfortunate enough (go) out of his office when his first important client called.

6. Margaret would have liked (go) to college; but now that her father is dead she is glad not (be) away.

7. I intended (write) you long ago, but I have been too busy.

8. Be sure (finish) your work before the inspector makes his rounds.

9. The student had hoped (win) a scholarship, and when he did not receive one, he claimed (pass) the examination with high marks.

10. What does the price of the car seem likely (be) a year hence?

11. I had expected (meet) your father before he left town, but I was disappointed.

12. I was sorry (fail) in the examination.

PRACTICE D

Make a list of the forms of the verbs given in parenthesis in the following paragraph that will keep the tenses of the verbs in harmony throughout the paragraph.

For example :

1. went, pierced

1. When we (go) out into the trail, we faced a wind that (pierce) us to the marrow. 2. Sleet (fall) and added to our discomfort. 3. It was the first bad weather we (meet) since leaving home. 4. We (hope) that we (escape), for we had heard many a tale of the rigors of winter in Milltown. 5. If it had not been for the importance of our business we (turn) back. 6. As it was we (pull) our caps closer over our ears, (turn) our faces away from the icy blast, and but for the sound of the sleet (forget) the attack of the elements. 7. If we (be sure) of the success of our errand, we (be happy) in spite of our discomfort. 8. We kept on because we (hope) that we (be able) (prevent) the escape of the desperate character who (menace) camp ever since last spring. 9. When we (approach) the lonely cabin, our spirits (sink). 10. Not a sign of life appeared, and after we (shout) in vain, we (batter) in the door, only (discover) that the fugitive (escape), leaving his prison clothes as evidence of his flight.

Uniform Construction

Composition is a method of giving your thought to others. If your composition is good, your hearer or reader will understand you clearly with the least possible effort on his part. If some of his attention is consumed by your unskillful way of expressing your ideas, he has just that much less for your thought.

One great aid to clearness is uniform construction of sentences.

Changes in subject and in the voice of the verb are among the most common violations of this principle.

For example :

Right: I ran out to see what had happened and I saw a wrecked automobile in the road.

Wrong: I ran out to see what had happened, and there was a wrecked automobile in the road.

In the incorrect sentence above, the reader begins with the idea *I ran*; then he is asked to shift his thought to *there was*.

Right: As we hurried down to the station, we saw the train just pulling in.

Wrong: As we hurried down to the station, the train was seen just pulling in.

The principle of uniform construction further requires that words, phrases, or clauses shall be of the same grammatical construction if they are connected by *and*, *but*, *or*, *nor*, *as* . . . *as*, or *than*. For example :

1. His hair was brown and his eyes were blue (not "and he had blue eyes").
2. What sight is more beautiful than a sunrise on the water (not "than to watch a sunrise")?

PRACTICE A

Revise the following sentences, keeping the same subject for all clauses and the same voice for all verbs.

1. If you have seventy-five players, about five minutes should be given to the game.
2. Speak as kindly to sales people as to your friends, and we shall show that we remember the Golden Rule.
3. When entertaining guests take them to the living room, and the hostess should suggest something in the way of entertainment.
4. Once out of the water, the prospect of dinner called, and clothes were speedily hustled on.

5. When the gauntlet of thieves and crooks has been run, the immigrant finds himself in an industrial town.

6. Even though a valiant fighter, courtesy was no mean part of his character.

7. After these thirteen miles have been covered, you reach the top of a big hill.

8. Mix all the ingredients in a saucepan, and it should be put over a slow fire.

9. Put the mixture on the fire and let it boil until when tried in cold water a ball is formed.

10. It was the first game he had played all through and because he did not win lost his nerve.

11. A poor speller is always ridiculed and frequently loses his position because of his errors in reports or letters.

12. You have been credited with the first discount, and we will deduct the second if payment is made within ten days.

13. A wall ran along one side of the road, and it was bordered on the other side by a green meadow.

14. Mother was baking cakes, and the table was being set by Aunt Mary.

15. The man wore a shirt of sailcloth opened at the throat, and dark brown jeans fell loosely to his ankles.

16. We started out in the car early in the morning, and eighty miles were covered before noon.

17. Your letter has been received, and I am glad to learn of your good times.

PRACTICE B

The following sentences are incorrect because the construction is not uniform. Tell why they are wrong. Then correct them.

1. Potatoes are used in Germany to make flour and alcohol, and also as food for pigs and cows.

2. She had a room on the third floor, situated at the back of the house, and which was shut off from the hall by sliding doors.

3. The twins had curly brown hair, frank blue eyes, and their chins were chubby.

4. What sight can be more inspiring than to watch the sunset over the ocean?

5. The speaker was a short, fat man with red hair, and who waved his arms about more like a windmill than a human being.

6. There was nothing that the caliph liked to do as well as going about the city in disguise and to see what his subjects were doing.

7. People on vacations show more willingness to try new experiences than when working.

8. We see cowboys riding furiously after the stragglers and that they always won their races with wandering animals.

9. They are vain and addicted to the use of powder and rouge.

10. He is both ready and willing, both hopeful and of friendly disposition.

11. That one otherwise so strong as he and having a position of such commanding importance should fail in truthfulness was unbelievable.

12. He ordered them to attack the rear of the fort and that they should not retreat under any circumstances.

13. As a private soldier he was much more willing to obey his superior officer than when he received his commission.

14. His greatest desire was for the prosperity of his country and to make her the greatest commercial nation of the world.

15. Her mistakes were errors of judgment rather than because of viciousness.

16. Just as he was anxious for promotion so the improvement appeared daily in his work.

17. Her brother came in, shivering from the cold, and with his boots very muddy.

18. No days ever drag more wearily than waiting for the time to start on an anticipated trip.

19. Nothing about Elizabeth was more modern than to like to go walking and getting her boots muddy.

20. Rebecca was beautiful, kind, and had a remarkable education for her times.

21. A man with a determined face and whose black eyes were small and piercing heard the exclamation of the princess.

22. The chances of success in life are not so good in the city as the country.

23. The air is more oppressive at the seashore than the mountains.

24. The ceiling of the first floor is higher than the third.
25. The art galleries of Europe are more famous than the United States.
26. The czar and czarina drove through the city amid the ringing of bells and with banners displayed on all the buildings.
27. He should have steady drill in studying passages of special beauty and to reproduce their substance in his own words.
28. He has been called at once true and false, brave and a coward.
29. Our stock is personally selected, carefully displayed, and of unusually moderate price.
30. Citizenship in a democracy brings more responsibility than a monarchy.
31. The states on the Atlantic coast engage in manufacturing more than the Pacific.
32. He has been called at once kind and cruel, enlightened and a barbarian.
33. It is not difficult to show how often it destroys an individual and that its influence is wholly evil.
34. He is an orator, ambitious, and likes the plaudits of the multitude.
35. The policeman was so excited as to shout for help and pointed his revolver at several of the bystanders.
36. How sorry I was that I had not obeyed her, but repenting now was in vain.
37. In the corridors the boys talk loudly, race around corners, and often collisions occur.
38. Children are often more democratic than when grown up.

Questions and Answers

Examine the following questions and answers carefully, noticing the word that begins each question. The right answer to a *what* question gives a name at once in answer to the *what*. The wrong answers all use *when* or *where*.

Question: What was the Boston Tea Party?

Right: The Boston Tea Party was a protest against British taxation of the American colonists. Some Massachusetts people threw the cargoes of British tea into the Boston Harbor.

Wrong: The Boston Tea Party was when the Massachusetts people threw the cargoes of British tea into the Boston Harbor.

Question: What interesting item did you read in the morning paper?

Right: I read the announcement that the new baseball park would open next week.

Wrong: I read where it said the new baseball park would open next week.

Question: What is a nominating convention ?

Right: A nominating convention is a meeting for the nomination of candidates for election.

Wrong: A nominating convention is where candidates are nominated for election.

Question: What is a scrapbook?

Right: A scrapbook is a book in which clippings, pictures, or other pieces of paper are pasted for their preservation.

Wrong: A scrapbook is where you paste clippings and other things that you want to keep.

Make a heading in your notebook for the *what* questions that you may hear in school or elsewhere, and for a week keep a record of such questions and their answers. Report the result of your observations to the class. From these reports what do you conclude as to the care that should be taken in answering *what* questions?

In the following questions and answers notice that the correct answers meet the questions squarely. Each answers the question that is asked. The incorrect answers often show some knowledge of the question, but they fail to answer the precise question that is asked, and are, therefore, inadequate.

Question: Why do birds sing less in August than in July?

Right: The reason birds sing less in August than in July is that the nesting season is over in August.

Right: Birds sing less in August than in July because the nesting season is over in August.

Wrong: The reason why birds sing less in August than in July is because the nesting season is over.

Do not answer a *why* question with "The reason is because . . ."

Do not complete a sentence which has some form of the verb *to be* as its predicate with clauses introduced by *where*, *when*, or *because*.

Question: Who were the first settlers of Virginia?

Right: The first settlers were English adventurers who hoped to make their fortunes easily.

Wrong: It wasn't the right kind of settlers that came at first; they wouldn't work.

Question: Why does Brutus join the conspiracy against Cæsar in the play of *Julius Cæsar*?

Right: Brutus joins the conspiracy against Cæsar because he is persuaded that Cæsar's ambition will destroy Roman liberty.

Wrong: The conspirators needed a leader that the people will believe in and Brutus is the best one.

Question: How did religious intolerance lead to the settlement of New England?

Right: The religious intolerance of the British government denied freedom of worship and caused the Puritans to be persecuted. They came to New England to escape this persecution and to secure freedom of worship.

Wrong: The Puritans had not any rights in England.

Answer the question that is asked.

PRACTICE A

The following questions have been answered in incorrect form. Explain why. Then correct the answers either orally or in writing.

1. Of what event was 1920 the tercentenary? The Pilgrim Fathers came to New England in 1620.

2. What is your favorite place for spending a vacation? My favorite place is where I can swim and paddle.

3. What do you think was the cause of the French Revolution? I think when the nobles oppressed the peasants.

4. Why was the League of Nations formed? The League of Nations started when the World War was over.

5. What is the nineteenth amendment? The nineteenth amendment says that women can vote.

6. What is a mandate? A mandate is when a strong nation is given the responsibility of a weak one.

7. How should a history notebook be kept? We keep a history notebook because it is compulsory and also in order to help us in our term's work.

8. What is suggestive description? Suggestive description leaves a lot to the reader's imagination.

9. What is the dramatic method in story-telling? The dramatic method is the best way to reveal character in your personages.

10. What is meant by the term "continuation class"? Boys and girls who go to work under a certain age have to go to school several hours a week.

11. Why is November 11 an important day in the United States? Everybody was glad when the World War ended.

12. Why is daylight saving a good plan? I like to have the evenings longer in summer.

13. What is poetry? It is poetry if it rimes.

14. What is your favorite outdoor sport in winter? A good many of us go skating every Saturday.

15. What nations took part in the first disarmament conference? Nobody could send a delegate except countries that had interests on the Pacific.

16. On what page does your assignment for to-day end? The lesson to-day was about the founding of the Jamestown Colony.

17. What is the most interesting moment in the story of "Tom Sawyer"? I think where he is in the cave.

18. What was the work of a jester? A jester was a man who wore a bright-colored costume and made people laugh.

19. What is the first step to take in making a thermometer? To make a thermometer you use a glass tube.

20. What are the duties of school monitors? Only seniors and juniors can be monitors.

21. When and why did Herbert Hoover become noted? Nobody knew much about him until the World War began.

22. Why is the room so cold? The reason for the room's being cold is because there was a window open.

23. What was the cause of his ill health? The cause of his ill health was on account of too much study.

24. What is meant by the expression "an awkward moment"? An awkward moment is when you are newly introduced and can't think of anything to say.

25. Why do you consider Jane lovable? The reason I think Jane is lovable is because she never believes harm of any one.

PRACTICE B

Choose one of the following courses that you are now studying: history, geography, civics, science. Make a list of six questions suitable for a test on your last month's work in that subject. Write a correct answer to each question.

EXPERIMENTS

1. The teacher will appoint three members of the class to take minutes of the next three class meetings in English. They will keep a record of each answer that is poor because it fails to answer the question that is asked. They will report during the last ten minutes of the third class meeting.

2. The teacher will appoint two members of the class as record keepers. Each of the remaining pupils of the class in turn

will ask one question on some subject studied in school and will call on some classmate for an immediate answer. One record keeper will record opposite the names on a class roll the number of incorrect answers; the other will record the number of correct answers. If a question is asked which no member of the class can answer, it will be ruled out. The record keepers will report the highest scores.

Review

PRACTICE A

1. Classify each sentence in the following selection as simple, compound, or complex.
2. Make a list of the independent clauses in the selection.
3. Test each sentence in the selection for unity.
4. How does Hawthorne emphasize the splendor of the ball?
5. How does the author secure emphasis in sentence 5?

LADY ELEANORE'S MANTLE

1. Not many days afterwards the Governor gave a ball in honor of Lady Eleanore Rochcliffe. 2. The principal gentry of the colony received invitations, which were distributed to their residences, far and near, by messengers on horseback, bearing missives sealed with all the formality of official dispatches. 3. In obedience to the summons there was a general gathering of rank, wealth, and beauty, and the wide door of the Province House had seldom given admittance to more numerous and honorable guests than on the evening of Lady Eleanore's ball. 4. Without much extravagance of eulogy, the spectacle might even be termed splendid; for, according to the fashion of the times, the ladies shone in rich silks and satins, outspread over wide-projecting hoops; and the gentlemen glittered in gold embroidery, laid unsparingly upon the purple or scarlet or sky-blue velvet, which was the material of their coats and waistcoats. 5. The latter article of dress was of great importance,

since it enveloped the wearer's body nearly to the knees, and was perhaps bedizened with the amount of his whole year's income, in golden flowers and foliage. 6. The altered taste of the present day — a taste symbolic of a deep change in the whole system of society — would look upon almost any of these gorgeous figures as ridiculous; although that evening the guests sought their reflections in the pier glasses, and rejoiced to catch their own glitter amid the glittering crowd. 7. What a pity that one of the stately mirrors has not preserved a picture of the scene, which, by the very traits that were so transitory, might have taught us much that would be worth knowing and remembering!

NATHANIEL HAWTHORNE, *Twice-Told Tales*¹

PRACTICE B

1. Bring to class the latest issue of a local paper. Test the sentences of a news story or editorial for unity. Rewrite any part of the selection from the paper that you can improve.

2. Read your last theme carefully for the following points:

(a) Have you connected the clauses of your compound and complex sentences so as to express your exact thought?

(b) Have you violated the principle of sentence unity?

(c) Are all modifiers so arranged that their relation is clear?

(d) Have you observed in your construction the principle of uniformity?

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V. USING CAPITALS AND PUNCTUATION

Read the following aloud as rapidly as possible :

he was a colonel of the old school and although suffering from chronic financial embarrassment he could always find the proverbial friend in need meeting an old comrade one day he asked the loan of five dollars i shall need it for a short time only a tradesman has grown rather insistent he said his friend had not five dollars in change but gladly pressed a ten dollar bill upon him the colonel expressed his thanks then asked and how is your charming wife to-day not at all well i am sorry to say was the answer and no appetite i ll venture perhaps some of these hothouse grapes may tempt her whereupon he stopped at a near by stand purchased a basket of rare fruit paid the five dollars the dealer asked out of his newly acquired ten dollars and walked jauntily to the gate of his friends home carrying the basket.

Doubtless you found the reading difficult. If all printed and written matter were in this form, reading would be hard work.

The selection is printed below as it actually appeared. Try reading it again. How much faster can you read it?

He was a colonel of the old school, and, although suffering from chronic financial embarrassment, he could always find the proverbial friend in need.

Meeting an old comrade one day, he asked the loan of five dollars. "I shall need it for a short time only; a tradesman has grown rather insistent," he said. His friend had not five dollars in change, but gladly pressed a ten-dollar bill upon him.

The colonel expressed his thanks, then asked, "And how is your charming wife to-day?"

"Not at all well, I am sorry to say," was the answer.

"And no appetite, I'll venture. Perhaps some of these hot-house grapes may tempt her."

Whereupon he stopped at a near-by stand, purchased a basket of rare fruit, paid the five dollars the dealer asked out of his newly acquired ten dollars, and walked jauntily to the gate of his friend's home, carrying the basket.

The Youth's Companion

Mention all the devices for helping the eye that can be found in the second form of the anecdote.

Look up the meaning and the derivation of the word *punctuation*.

Usage in Punctuation

Customs of writing change, much as do those of dress, and there is likewise some room for the exercise of individual taste. Nevertheless, all marks of punctuation, capital letters, indentions, underlinings, displays of titles, spacings, etc., are necessary parts of our written or printed language and hence must be conventional; that is, they must be matters commonly agreed upon.

At the present time there is not much variation in punctuation among careful writers and publishers. When two persons agree as to the meaning of a sentence, they agree in general as to how it should be punctuated. Marks of punctuation are for just that purpose — to help convey the meaning. Every one, therefore, for the sake of his writing as well as of his reading, should master the ordinary uses of the marks commonly employed.

PRACTICE

1. Number the class and let each member examine one page of Chapters I and II, to make a list of all the marks of punctuation found there. If there are any marks of punctuation that you cannot name, consult the following table:

Period	.	To mark the end of a sentence or of an abbreviation.
Comma	,	} To mark breaks in a sentence.
Semicolon	;	
Colon	:	
Dash	—	
Marks of Parenthesis	()	
Brackets	[]	} To indicate a direct quotation.
Double Quotation Marks	" "	
Single Quotation Marks	' '	
Apostrophe	'	To indicate the genitive case or the omission of a letter.
Hyphen	-	To unite the parts of a compound word or to mark a break in a word at the end of a line.
Question Mark	?	To indicate a question.
Exclamation Point	!	To indicate an exclamation.

2. Write a series of brief statements describing the uses that you yourself make of such of these marks as you employ in your own writing.

3. What marks have you omitted from your personal list? Explain, if you can, the uses which are generally made of these.

Rules of Punctuation

Examine carefully the following summary of the more common uses of the marks of punctuation:

I. THE PERIOD

Use the period:

1. To mark the end of a sentence that makes a statement or gives a command, unless it is an exclamation.

All manuscripts should be carefully punctuated.

Correct the punctuation of your manuscript.

2. After an initial or an abbreviation.

Dr., Mr., lb., etc., St.

Per cent, from *per centum*, is an exception.

Omit the period after the title of a composition ; also after Roman numerals when they appear in the body of a sentence.

A Day at Home

James II was king of England.

Rewrite the third exercise on page 209, *The Primitive Story-teller*, making correct sentence divisions.

II. THE COMMA

Read each of the following examples aloud two or three times, being as careful as possible to give the exact sense. Decide in each case how the rule preceding the example applies. In doing this, you must be careful to employ the correct grammatical terms.

Use the comma :

1. To separate words, phrases, or clauses in a series of three or more.

Charles bought a whip, a brush, and a can of paint.

He took it, looked at it, and slowly opened it.

To look about him, to seize the trophy, and to dodge from sight required but a moment.

Note that both the comma and the conjunction are used between the last two members of the series.

2. To set off a long subordinate clause that precedes its principal clause.

When one has an important task to perform, it is great economy of effort to set to work without delay.

3. To separate the members of a short compound sentence when the conjunction is expressed. (See page 192, 2.)

The members of the team did their best, but their opponents were too swift for them.

I am sure that you had better accept this offer, for you will never have so good an opportunity again.

For as a conjunction should always be preceded by a comma.

4. To set off words, phrases, or clauses that are parenthetical or that break the grammatical continuity of the sentence.

(a) Words in direct address.

Friends, I will speak briefly.

Please come over, Jack, and be one of our party.

(b) Appositives, with their modifiers.

The News Weekly, a paper published in New York, is a good source of information as to current events.

(c) Phrases and clauses which could be omitted without destroying the main thought. These are often called non-restrictive because they do not limit the meaning of the substantives they modify, but merely add incidental information.

A restrictive phrase or clause, on the other hand, limits the meaning of the particular noun or pronoun it modifies and is not set off from it by a comma.

Non-restrictive — My uncle, who is a great traveler, tells many interesting facts about the countries which he has visited.

Restrictive — The Americans who were in Tokio during the earthquake tell of some hair-raising experiences.

Non-restrictive — The *Courier*, published later than usual, did not appear until after the concert had been given.

Restrictive — The paper published an hour later than the others gave an authentic report of the results of the election.

(d) Introductory and parenthetical expressions, such as *however, I think, in a word, he said*, etc.

It would be well, however, for you to attend to this matter yourself.

"Arrange a case for him," said he, "and we'll see whether he can do anything."

When *however* is used as an adverb, it is not set off.

However weary he might be, he never failed to respond cheerfully.

5. After phrases used with the nominative absolute to express cause, time, or circumstance.

The weather having cleared, we decided to go out.

6. To indicate the omission of words. (See page 306.)

Rome, New York, March 4, 19—

Washington is called the father of our country; Lincoln, its savior.

7. To separate *yes* or *no* from the rest of the sentence.

Yes, we were warm friends.

8. Before a direct quotation, unless it is very long and formal.

He answered promptly, "I do not know."

9. Before and after words that divide a quotation.

"Come," said he, "join us in our play."

10. After the salutation of a friendly letter.

Dear Mary,

11. To set off parts of dates or addresses.

Rome, New York, Jan. 10, 19—

12. In special cases to prevent misreading or to give emphasis.

We at once set out to explore, our chief object being to hunt for ferns.

We wanted to arrive early, and succeeded.

PRACTICE A

Indicate where commas are required in the following exercises :

1. As my arms are so long that the top of the desk will not hold them and this small piece of paper at the same time I have come to the large table to write.

2. Because the qualities of Lincoln's character and the things for which he stood are those which do not change with the years he has been truly called "a man for the ages."

3. While sister was setting the table brother carrying water from the spring mother making the lemonade and father working with the fire I went down to the creek and hunted a flat rock to broil the beefsteak on.

4. When Masefield describes the young artist's ambition his rough handling by the uncouth sailors and his perilous experiences while rounding Cape Horn he makes a powerful impression.

5. These tales are like those in Hawthorne's earlier collections but they are unlike any stories ever written anywhere by anybody else.

6. Will you invite George to become a member of our club or do you wish me to do it?

7. Many are called but few are chosen.

8. Soon after we started it began raining but we turned up our collars and hiked for five miles.

9. He does not need all this drill in punctuation but many in the class are not so clever as he.

10. I think I should like to be reporter for a sporting page yet I might not like it if I tried it.

11. It seemed that you marked off more than was necessary on some things but I know that I should not have tried to improve if you hadn't marked strictly.

12. The chicken comes from the egg the egg from the chicken.
13. I did not know to what address you had moved or I would have visited you long ago.
14. He is less popular with the fellows than most athletes, yet he is always trying to gain favor.
15. I have thought of you often but I have had no time to write.
16. The position you saw advertised is not filled as yet but there are several people who applied for it before you.

PRACTICE B

Indicate where commas should be placed in the following sentences :

1. Ladies and gentlemen I count it a privilege to address you.
2. Can't you help me to understand Ted why you keep on making the same mistake?
3. I had no idea you would take it so hard you poor little chap.
4. Members of the board of education faculty and students of the high school and friends in behalf of the senior class I welcome you to our commencement.
5. When we returned home we were broken-hearted to find that Wag our dog had been stolen by the gypsies.
6. The girl a meddlesome youngster of about four jumped up and down on the leather chairs swung on the window hangings and bit a piece out of one of mother's finest china teacups.
7. Her brother a meek child of seven or so sat timidly on a straight chair and said nothing but "If you please" and "Thank you."
8. Their mother a nervous woman with a whining voice said she thought boys were so much more difficult to manage than girls.
9. To sum it all up we had a very jolly time.
10. Yes I believe you are right.
11. You understand I am sure that we want you to come with us.
12. No Elizabeth I do not think it is cold enough for a coat.
13. The children too seemed to feel the seriousness of the occasion.
14. Such rare luck however was a complete surprise.
15. However angry you may be you can at least behave with decency.
16. "I dreamed" said Jane "that I saw a man with a head as big as a pumpkin."

17. Though the dog wagged his tail in a friendly fashion he would not give back my bundle. "Permit me madam" he seemed to say "to assist you with these parcels."

18. That was the worst blizzard, I believe, that I ever saw.

19. The day being foggy, we made slow progress.

20. The river being frozen, they crossed without difficulty.

PRACTICE C

Rewrite the following sentences, inserting the necessary marks of punctuation. Your omission or use of commas will indicate which words, phrases, or clauses are restrictive in meaning and which are non-restrictive.

1. Their summer cottage which was rustic in design and simply furnished was more attractive than their city home.

2. The boys who had not meant to break the window thought they would run.

3. The houses built close to the street have very lovely gardens in the rear.

4. The game played hot and fast from the very beginning was at last lost by our foul.

5. I think a person who has traveled is usually more interesting than one who has not.

6. People, whose name is Smith, must have trouble about their mail wherever they go.

7. The house that I mean is on Broad Street.

8. The number most heartily applauded was the *Sailor's Hornpipe* by eight high-school girls.

9. The milkman who had many friends among children used to make me think of the old woman who lived in a shoe.

10. Do you think that people who forget that they were ever young themselves can understand how a fellow feels?

11. The horse was surprised to find itself the center of an excited group of onlookers among whom were three policemen.

12. The squirrel which was a bold little rascal learned to open the screen door with his paw and make daily visits after nuts.

13. Sue who is the girl that I saw you with last night?

14. Some little Chinese girls who had heard that American women had more time for worth-while things because they spent less time on dress bobbed their hair. Not pleased with the effect and ashamed to meet their teacher they tied their pigtaails on again.

III. THE SEMICOLON

Use the semicolon :

1. Between principal clauses that are not joined by a simple conjunction like *and* or *but* and that are too closely related to be treated as separate sentences.

Charles is not in school now ; he has taken a position in an office.

2. Between the principal clauses of a compound sentence when those clauses are long or when they contain commas.

If I had heard this report beforehand, I should not have tried to see Mr. Jackson ; but, being ignorant of his misfortune, I went on innocently and suffered a severe rebuke.

3. Before *namely*, *e.g.*, *viz.*, and *i.e.* when used to introduce examples of statements made in the preceding part of the sentence. Note that these expressions are followed by commas. Look in the dictionary for the origin and meaning of each of them.

He gave some very convincing reasons for this ; namely, that the cost is too great, that the time is too short, and that there is no one at hand who is able or willing to undertake the work.

Our school has undertaken many new enterprises ; *e.g.*, we have made arrangements for a printing press and for a lunch room to be conducted by the students.

PRACTICE

In the following exercises, indicate where semicolons, commas, and periods should be placed, as required for clearness and sentence unity.

1. I heard a weak cheeping almost under my feet it was the voice of a baby oriole that had fallen out of its nest.

2. That defeat in the beginning made us the champions we found that we must have better teamwork.

3. Nine people were killed in the accident many more were seriously injured.

4. The chipmunk did not act frightened it seemed to expect me to run away.

5. I will respect my studying my teachers and myself I will be honest with my teachers as I expect them to be honest with me I will think of them with loyalty I will speak of them with courtesy I will act as a trustworthy student of their teaching I expect my standings to be based on how I do my work and on getting it in on time I will be willing to pass my subjects only by honest effort I will make a study of the work to be done each day and plan accordingly I will make every hour count I will cut out profitless amusements and will keep my body in good condition finally I will fight my own weakness and will endeavor to grow as a student and a young man this is my creed as a student in our school.

6. He told me that he liked my enterprise and my enthusiasm but since the firm couldn't afford to run a special spelling class for me he thought I'd better go back to school a year or two more.

7. When I began reading *The Revolt of Mother* I thought Sammy was sulky and selfish but when I came to the part that told of his stepping out in front of his mother and saying "We've moved into the barn" I decided that he was really a manly boy.

8. You say you don't care what your grade is so long as you pass and yet if you had the ability to earn \$100 a week you would not be satisfied with a salary of only \$20.

9. The name of Stephen C Foster is not well known but many of his songs such as *Old Black Joe* and *My Old Kentucky Home* are famous.

10. The force the size and the weight of our vessel bore her down below the waves we passed over her and were hurried on our course.

IV. THE COLON

Use the colon :

1. After the salutation in a business letter.

My dear Sir :

Some writers use a comma instead of a colon after the salutation, especially in friendly letters.

2. Before an enumeration or an illustration.

The officers elected were as follows: president, vice president, secretary, treasurer, etc.

3. Before a long formal quotation.

The person addressed arose slowly and said: "The real reason was not at all as you suppose. I had not even heard of the affair. Now that it has been called to my attention, I will take action at once."

In general the colon means that something is to follow.

PRACTICE

Punctuate each of the following passages, and prepare to give, in each case, the reason governing your choice of punctuation marks:

1. The things we still need for the picnic are these 3 dozen oranges 2 dozen lemons 5 dozen sandwiches and 6 cakes

2. The following are widely read New York papers *The New York Times* *The New York Herald Tribune* *The Sun* and *The New York Evening Post*

3. The desserts which I like to prepare when I am cooking are as follows fruit jello assorted fresh fruit watermelon and ice cream from the corner drug store

4. The following magazines might be interesting to use in oral English the *Literary Digest* the *Outlook* the *Independent* and the *National Geographic Magazine*

5. Use the colon in the following instances after the salutation in a business letter before an enumeration or an illustration and before a long formal quotation

6. If you do not know how to pronounce the word consult the dictionary

7. These Sir are my reasons for supporting this cause

8. He called for his pipe he called for his bowl and he called for his fiddlers three
9. The attack took every one by surprise it was so unexpected
10. My watch which had dropped from my pocket and was lying in the edge of the water was still running
11. The scene that was being presented at the moment was very familiar it was the casket scene in *The Merchant of Venice*
12. I had often heard of this strange little gentleman but I had never before had the pleasure of seeing him
13. "That boat" said he "is not seaworthy"
14. My work in English is very different from that in my other studies it consists mainly in speaking and writing about subjects drawn from my experience for example I spoke the other day on how to make a blue print
15. In the vase on the table drooped a bouquet of pink carnations her favorite flowers
16. One bright morning a hay wagon was seen going down the road followed by two greyhounds
17. He was taken to a restaurant where he was served with boiled eggs rolls and coffee
18. The garret intended only as a repository for old furniture and empty trunks was dark and dusty
19. They had retired hastily from the scene leaving behind not a few articles of personal apparel which had been overlooked in the excitement of the moment
20. The hill being very precipitous the party found it necessary to give up the attempt to climb it and decided to go round by the village
21. Either she will be here in the morning or her sister will come in her place
22. You have no right to demand this but I will grant it as a favor for the sake of old times

V. THE DASH

Use the dash :

1. When a sentence is abruptly broken off before its completion.

It was a very complicated situation. He had — but why should I attempt to explain it?

2. Before a repetition or a modification having the effect of an afterthought.

We got down the hill with all possible speed — slid down, in fact.

PRACTICE

Indicate where dashes are needed in the following sentences.

For example :

In the first sentence, dashes should be placed after *Tom* and *chum*.

1. Tom he's my chum and I started off on a hike.

2. I shouldn't be at all surprised mark what I say if he got Peter a better situation.

3. He says in one of his speeches indeed I have it here now that he would rather be right than be President.

4. They say that Sir Herbert himself I speak with reverence was glad to be the abbot's forester.

5. There was something wrong more than common that was clear.

6. The truth is, Sir, I'm very sorry I was altogether to blame.

7. I didn't intend to do that but oh ! what's the use ! I don't understand it myself so how can I possibly make you understand.

8. As the humming grew louder, airplanes were not often seen here we all looked at the study-hall teacher for permission to go where we could surely see them.

VI. MARKS OF PARENTHESIS

Use marks of parenthesis to inclose a strongly subordinated element of the sentence.

As I mounted the steps (my visit had been announced) I imagined I saw curious faces peering out from behind the shades.

Marks of parenthesis should not be used to eliminate words.

VII. BRACKETS

Use brackets :

1. To inclose matter supplied by the editor and not in the original text.

This privilege he [the teacher] refused to grant.

2. To rectify a mistake or to add an explanation.

[His other books had dealt entirely with mathematics. — Editor.]

[This paper was read before the Euterpean Society.]

VIII. QUOTATION MARKS

Use double quotation marks:

1. To inclose a direct quotation.

“My reason for doing this,” he explained, “is to prevent a possible misunderstanding.”

Alice chewed her pen reflectively and then continued: “A great change had taken place. He recognized none of the houses and began to believe he had mistaken the neighborhood.”

Note that a quotation within a quotation is inclosed in single quotation marks.

“Let us remember in this connection,” he said, “the well-known words of Jackson, ‘The way to resume is to resume.’”

When a quotation consists of two or more paragraphs, quotation marks are placed at the beginning of each paragraph and at the close of the last one.

2. To set off the title of an article, of a poem, of a book, or of a magazine. Often, however, titles are printed in italics.

He was reading Browning’s “Incident of the French Camp” (or *Incident of the French Camp*).

PRACTICE

Rewrite each of the following anecdotes, with correct punctuation and paragraph indention. Also use a capital letter to begin the first word of each sentence.

1. what did we study about yesterday a physiology teacher asked her third-grade class we studied about our stomach and intestaments a little boy replied

2. the piece of news that Susy was going to marry another man so upset farmer Whipple that as he described it My feelin's struck a partnership with sunset and went down.

3. a language teacher asked the fourth grade Can somebody make up a sentence with the word *summer* in it yes a small girl volunteered Some boys are nice but some're not.

4. Dorothy the grammar teacher said give the subject and predicate of the sentence The katydid's sing at night Dorothy recited The subject is Katy and the predicate is did sing at night.

5. Maynard had stayed after school to learn to analyze sentences he read from his book and started to recite as follows Our country will smite the traitors to freedom country is the subject will smite is the predicate then he stopped very good said his teacher what is traitors an adverb Maynard answered making a guess no said the teacher let me make an easier sentence that will be like this one if I should say I will hit you I would be the subject and will hit would be the predicate now what would you be I'd be hit replied Maynard looking anxious.

IX. THE APOSTROPHE

Use the apostrophe:

1. To distinguish the genitive case of nouns.

Stevenson's *Treasure Island* is a capital story of adventure.
He took good care of his brother's interests.

2. To indicate the plural of letters or figures or signs.

Dot your *i*'s, cross your *t*'s, and make your *z*'s and your *+*'s more plainly.

3. To represent omitted letters.

He doesn't know how to write such forms as *can't*, *it's*, *'phone*, *we'er*, *sec'y*, etc.

We arrived at two o'clock in the afternoon.

PRACTICE

Copy and punctuate correctly the paragraph given below :

I cant write you of all the hilarious adventures weve been having. Weve climbed mountains so tall our heads brushed the sky and then weve coasted down the other side. Ive clung to a polished precipice so steep it leaned out a little at the top. If the scrubby little pine I hung to had given way Id have been gone. How I love to lie flat on my stomach and suck in icy water from these mountain streams. Its seemed thrilling ever since somebody told me Id drink a tadpole that would grow up inside me. Then whenever the rest grow bored they dare me to break the captains rules. Theyre strict and hes good at enforcing them. He ducked two of us in the river yesterday. He didnt get me clear in and as a result one side of my camp suit is shrunk shorter than the other. Now Ill have to do something else to make the other side even. It wont do to look lopsided. Idas suit was already scuffed with crawling up the mountain on her hands and knees. You write that youre waiting to hear about the scenery. Theres any amount of it all around but if I tried to tell you about it now Id get to raving. Wait till were safe in camp to-night with the campfire burning low. After theyre all asleep (the rest of them) Ill sneak out and write all the gush thats in my soul about the scenery. If the captain catches me Ill get my camp suit shrunk even all around.

X. THE HYPHEN

Use the hyphen :

1. To join the parts of a compound word.

Twenty-five is one fourth of a hundred.

It was self-evident that the governor-general was a man of common sense.

Words that would ordinarily be written separately are often hyphenated when used as adjectives ; as, "He carried an *all's-well* spirit into the game."

Usage in the case of the hyphen is very arbitrary and irregular. When in doubt, consult the dictionary.

2. To mark a break in a word at the end of a line.

In a manuscript only the longest words should be broken; it is more satisfactory to write the whole word at the beginning of the next line. In case words are broken, care should be exercised to divide the syllables properly. Double consonants are usually separated. Whenever it is necessary, consult the dictionary.

PRACTICE A

From the following list of words choose twenty that interest you. Look them up in the dictionary. Copy the form below and list each word in the column in which it belongs. Whenever you find it necessary to look up new words of this type, add them to this list.

rail road	every body	half dollar	one self
thirty fourth	grand mother	quarter deck	life like
no one	black board	two foot rule	long legged
seventy fifth	some body	candle light	well known
thirty nine	no body	sun light	hair brush
co operate	any body	dining room	down stairs
re examine	vice president	bed room	fellow citizen
every one	one half	apple tree	all right

WRITTEN AS ONE WORD	JOINED WITH A HYPHEN	WRITTEN AS SEPARATE WORDS
railroad	thirty-fourth	no one

PRACTICE B

Use the following words in sentences as hyphenated adjectives:

dining room
class day

post office
well known

gayly colored
sweet scented

PRACTICE C

Copy the following words, putting hyphens between the syllables to show where division may be made if necessary :

separate	frequently	entirely	generally
exclamation	inevitable	gymnasium	really
syllable	island	impossible	digression
hurrah	manuscript	especially	follow
evening	listen	argument	writing
adage	stirring	punctuation	better
finished	captain	quality	appearance
lunch	proverb	direct	important
friend	reason	seven	necessary

XI. THE QUESTION MARK

Use the question mark :

1. To indicate the close of a direct question.

"Why do you think so?" he asked.

Could a better, a more certain, plan be devised?

2. In a parenthesis to indicate doubt.

At the same time John Alvary, Peter Syburt, Christopher Boston, and William (John?) Stuck were appointed appraisers.

XII. THE EXCLAMATION POINT

Use the exclamation point :

1. To mark the close of a sentence expressing strong feeling.

Would that I had been faithful to my task !

"Why consider that at all !" he cried eagerly.

2. To give force to interjections and exclamatory phrases.

Hurrah ! To-morrow is a holiday.

Oh ! how could you do it !

"Good boy !" they shouted.

The *O* of direct address is never followed by a punctuation mark.

Use marks of punctuation only when they are really necessary to help the reader get your meaning.

PRACTICE

Punctuate each of the following passages and prepare to give, in each case, the reason for each mark used :

1. Learn how to arrange your ideas in logical sequence nothing in composition is more important

2. He did not understand the directions the fact was that he had not heard them

3. There are two principal sources of topics for conversation namely the world of books and the world of action

4. The reasons which he gave were as follows first more time is needed for lunch second pupils study better in school than at home third there should be greater opportunity for gymnastics

5. The captain listened quietly until his visitor had finished and then said You are entirely mistaken I have never even heard of your friend much less injured him

6. The old adage Chickens will come home to roost seems to have proved true in your case he said laughing

7. These stirring tales the chief amusement of the evening camp fire are filled with the peculiar beliefs and customs of the savages of the South Sea islands

8. The talk was full of parentheses digressions not punctuation marks of course and kept the audience laughing even if somewhat confused as to the points the speaker meant to emphasize

9. Hurrah he cried now we can take a long trip up the lake and try the fishing at the mouth of Grays Run Be ready at three oclock

10. The better grades are marked eighty seven cents a yard said the clerk They are worth the extra cost however both in appearance and in wearing quality Shall I show you samples of them

11. It is a useless sacrifice it will leave no chance to retreat it will but why pile up arguments

The Uses of Capitals

Examine the following summary of the more common uses of capital letters:

1. To begin the first word of every sentence.

The game was very interesting. We stayed so late that it was dark before we reached home.

2. To begin every proper noun and most (but not all) adjectives derived from proper nouns.

Every American rejoices in the triumph of freedom.

He grew up in the West. (*Cf.* Go west a mile and then south.)

This jappanned vase came direct from a Japanese factory.

3. To begin the first word of every direct quotation.

The captain shouted, "Lower away!"

4. To begin the first word of every line of poetry.

He prayeth best who loveth best

All things both great and small.

5. In writing the pronoun *I* and the interjection *O*.

O Beautiful! my Country! ours once more!

6. To begin all names of the Deity.

God Lord Jehovah The Almighty

7. To begin the names of the days of the week and of the months, but not of the seasons.

Sunday Tuesday April June

8. To begin titles of honor.

President Coolidge Secretary of State —

9. To begin the first word and all other words of a title, except articles, prepositions, and conjunctions.

The Life and Times of Abraham Lincoln

10. To begin the first word of every part of an analytic outline.

I. Look well to your speech.

A. The reasons for looking to one's speech are :

1. We speak more than we write.
2. Speech predominates in great literary epochs.
3. Opportunities for practice are open to all.

B. Three qualities to seek are :

1. Accuracy.
2. Audacity.
3. Range.

II. Welcome every opportunity for writing.

11. To begin each noun in the salutation of a letter.

My dear Charles,
My precious Mother,

Dear old Scout,
My dear Colleague :

PRACTICE

Indicate in the following exercises where periods and capitals are required :

1. as my vacation always comes in the summer, i have never traveled through the south

2. why is it that, while we should never think of beginning american with a small letter, we sometimes forget to begin japanese, jewish, and names of other nationalities with capitals?

3. dr wm c martin has left for his annual motor and fishing trip through the lake district of wisconsin dr martin, who is one of our expert fishermen, expects to break his record this summer mrs martin will remain at home

4. who will look up *etc* in the dictionary and tell us why the *t* must come before the *c*?

5. we do not use abbreviations like mon, tues, wed, etc in writing formal invitations some people prefer to spell out the names of the states and words such as "street" and "avenue" in all letters, instead of using the abbreviations mo, ill, n y, ave, or blvd

6. my baby sister asked me to write the refreshment order for her doll's birthday party this is what she wanted me to order :

9 lb chocolates
20 doz bananas
100 qt ice cream

7. My favorite season is spring, my favorite month is may, and my favorite day of the week is saturday

8. The last lines in arthur chapman's poem, *out where the west begins*, are the ones i like best —

“where there's more of singing and less of sighing,
where there's more of giving and less of buying,
and a man makes friends without half trying,
that's where the west begins.”

9. there is another poem of chapman's, *out among the big things*, which is a favorite with both boys and girls.

10. The proverb says, “new brooms sweep clean.”

11. one of kipling's ballads has the refrain, “east is east and west is west ” a play that was popular on broadway had as its title *east is west*.

12. Pope says, “whatever is, is best.”

Punctuation — English Form Test

Here are twenty sentences printed without some necessary capital letters, commas, apostrophes, or other punctuation. In some cases two or more sentences are run together.

Read over each group of words so as to get the meaning. Then copy the sentences, putting in the proper places the capital letters and punctuation marks that have been omitted.

1. fish swim

2. What is the matter

3. In august many of the apples are ripe some preparation must be made for shipping.

4. The dogs eye was shut but he was not asleep
5. the men are at work in the field
6. Why did you send the second letter
7. Next monday the boys will begin working fortunately s ued labor is unnecessary.

8. Young womens voices were distinctly heard from where we stood but because of the fog not a single person could be seen.

9. after the boys had fished from the boat for an hour they decided to use a different kind of bait

10. Whose life and adventures are told in the big book that you have been reading all afternoon

11. When the old men visited in the east they found historical monuments of great interest after their return home they never tired of describing what they had seen.

12. In barracks the soldiers guns are invariably well oiled and kept neatly in permanent racks but in the field they lack such care.

13. late in the evening the wife of the farmer who had caused the arrest of the old peddler acknowledged to the sheriff that she herself had made a mistake in counting her money

14. After the longest and bitterest contest in the history of our high school whom do you suppose the senior pupils in their election chose as their advocate

15. In africa there are thousands of square miles never seen by the eye of white man this vast expanse of country is a constant challenge to those who love to explore out of the way places of the world.

16. Some had heard of James ambition to become famous as a musician but in the village where he was born nobody believed that he had the volume or sweetness of voice to win success.

17. whenever the members of any school football team leave their homes for a contest with the team of some neighboring town they should have impressed on them their duty of upholding the honor of their school and of fair play

18. Inasmuch as his work confines him to the office until six oclock when is it possible for him to take the regular physical exercise prescribed by his family physician

19. The brilliant blue summer sky was flecked here and there by fleecy clouds through the crystal air the colorado mountains stood like venerable sentinels over the peaceful little valley every one

fell to his appointed task and soon had the camp ready for the night.

20. In the musty and seldom visited attic of Jones and Smiths old brick warehouse the young band of explorers found a mysterious chest that was too heavy for them to move and among them they had no key that would fit the curious old wrought iron lock.

NOTE. This English Form Test was prepared by Professor Thomas H. Briggs of Teachers College, Columbia University, and is here used with permission. A full explanation of it with norms will be found in the *Teachers College Record* for January, 1921. It can be procured in quantities from the Bureau of Publication, Teachers College, 525 West 120 St., New York, N. Y.

Italic Letters

Underscoring a word in manuscript indicates that it is to be printed in italic letters.

Use italic letters :

1. To give emphasis.

This was exactly what he did *not* desire.

Remember that *the clutch must always be thrown out* before you shift the gears.

2. To set off a title, passage, or word from the context.

He was reading Lockhart's *Life of Sir Walter Scott*.

This was signed, Arthur Wakefield, *Secretary*.

Resolved: That we urge all pupils to subscribe to the school paper.

Review Practice

I. Write in your notebook the heading "The Uses of the Comma." Then select from your own themes, or from books, good examples of each use that has been explained. First copy the rule in your notebook and then write under it your examples.

II. Compile in a similar way examples of the uses of each of the other marks of punctuation and of the uses of capitals.

III. Give reasons for capitals and punctuation marks in the following examples, which were written by students:

1. When he laughs, I know he is enjoying himself, for he throws back his head.

2. My Uncle Jack used to say that a family, to be complete, should consist of a father and a mother, a son and a daughter, and a dog.

3. The miners at this place have to be watched carefully; some of them would willingly steal the gold, put it in their boots, and afterwards sell it.

4. Slowly up the winding road toiled a country doctor's worn, wet horse, pulling after him a buggy and the doctor, well shielded from the weather.

5. To the south and east stretched hill after hill, blue-gray through the falling rain. Just below, a valley nestled, warm and silent in the shadow of the hills.

6. The southern shore of the river lay open, with the exception of a few bushes, and stretched far off to the south, where clumps of trees here and there broke the never-ending horizon line.

7. Moreover, instead of wearing quantities of odd jewelry, as we have been led to suppose, their ornaments consist of only one or two articles, perhaps a bracelet around the wrist and another around the ankle.

8. Cows appeared on the hillsides; birds flew about and twittered in the trees; a small gray snake slid through the grass; a rooster sprang across the road; the farmers opened their doors and stood in the doorways; the doctor unfastened his leather curtains, and his horse moved on.

9.

A WINTER SCENE

The purple blur in the west faded rapidly, and the dark, heavy clouds, which had been threatening for some time, closed down. Then the snow began to fall softly. Like little warriors the snowflakes fought their way to the cold, damp ground, and there nestled together, making a beautiful, snowy covering.

As the day wore on, the storm ceased and "the darkness fell from the wings of night." Then the moon began to come from behind

the dark, fading clouds, and in all its glory it cast its silver rays upon the glistening snow and smiled as the gleaming stars lit up the slumbering world.

IV. Give the rules for each mark of punctuation and for each capital letter in such passages in this book as the teacher may designate. Chapter X will be found particularly interesting and profitable.

V. Read each of the following passages aloud and decide how to punctuate and capitalize it. Be prepared to defend your decisions. Beware of putting a comma at every place where you pause in reading. Pauses and commas often fail to coincide.

I. WHO WAS SURPRISED

hello who s there he called out speak or i ll turn the dog loose for a moment an age it seemed to him no one answered then a shrill voice piped up its only tom and bundy you see mr shaw we didnt notice how late it was getting and so before we got the boat stowed away it became too dark to see the paths please excuse us we didnt mean to disturb you

2. IT COULD HAVE BEEN WORSE

The boys carefully avoided the main traveled roads for they wished no one to discover how their ill fated expedition had turned out they were destined however to suffer still another disappointment as they turned the corner only a few rods from home they came face to face with the Dominie himself having no alternative they decided to make a full breast of it told the whole story and to their infinite surprise were forgiven on the spot I will let you off this time said the Dominie you have evidently had punishment enough.

3. THE PRIMITIVE STORY-TELLER

There he stands one brown arm extended head thrown back wholly absorbed in the tale he is so vividly relating to the little group huddled together there in the desert there is something

grimly majestic about that gaunt grizzled arab in his white garb . he holds his listeners spell-bound while he weaves perchance some weird old half-forgotten legend of the days when the world was young or some stirring border tale of warring tribes and blood-thirsty chieftains the long staff in his hand suggests a journey just completed a return from among strange peoples in far countries the young men in the group about him are tense and thrilled to hear of his adventures his wanderings his miraculous escapes and his hard-won victories

See this picture it takes us back to the days of savagery days before the world had its corners polished off it will amply repay a trip to the art room the wildness and vigor of it will at once be driven home to you and it will give you a truer concept of the place the story-teller holds in the world.

4.

'TIS TRUE

W D Howells the mouse trap must be rewritten this is how his heroine acted in victorian times

Oh oh oh she shrieked and in a moment she was up on a chair with her skirts gathered tightly about her

Help somebody anybody help she shrieked again and began to jump about hysterically the poor little mouse looked up very innocently at the woman of a few years ago and probably thought reader we leave it to you

This is how it is done at brookside high school

Oh oh oh isnt it just too cute wont somebody give the poor little mouse something to eat one of us threw down a crumb as the little mouse quietly munched at it what do you suppose he thought of the woman of to day this little mouse was the guest of the weekly staff you see it is a strong staff

VI. WRITING FRIENDLY LETTERS

A Personal Letter

Study the letter on pages 212 and 213. Why was it written? How do you know? What do you learn from the letter about Tom and Wilt and their relation to each other? In what respects is this letter a good one?

Note that this letter has six parts, which have been marked in order. These are usually called :

- | | | |
|-----------------------|--------------------------------|---------------------------------|
| (a) Heading | (c) Body | (e) Signature |
| (b) Salutation | (d) Complimentary close | (f) Address ¹ |

What is the function of each of these parts? Which of these parts might most safely be omitted? Why? Which might least safely be omitted? Why?

The envelope for this letter, when ready for mailing, would look like the copy on page 214.

Compare the address on this envelope with the address on the letter. The address on the envelope is usually called the **superscription**. We will letter it *g*. Note the exact position of each line of it. Why are the lines placed thus? The arrangement is substantially in accordance with a model published by the Postmaster-General of the United States. Why is it desirable that all envelopes should be addressed in the same way?

Note the position of the stamp. Why should it be placed here rather than on the back of the envelope or in another corner?

¹ The inside address is often omitted from friendly letters. It is, however, useful in speeding a letter to its destination in case the address on the envelope should become illegible.

(2) 241 Pikes Peak Avenue
Manitou, Colorado
August 3, 19-

Dear Tom, (6)

(c) Manitou is a gem. We had been told that we should require an extra stock of adjectives here and were braced for disappointment; but it didn't come.

The town nestles among the foothills, while just beyond are the great mountains, rising one above another, with wonderful Pikes Peak in the distance towering over all. The air is so clear that the pine-covered slopes and the rocky crests seem right at hand; but we have learned by trying to climb Old Baldy that in such an atmosphere the mountains are much higher than they seem.

There is plenty of entertainment here. Twice a week the band plays in the park. Automobiles are all the while taking parties to points of interest, such as the Cave of the Winds and Cheyenne Canyon, where Helen Hunt Jackson was buried. Every afternoon a party mounted on burros starts for

Pikes Peak, to be gone all night and reach the summit in time for the view at sunrise. The trails are very dangerous in places and serious accidents sometimes occur. Many persons are so weary when they get to the peak that they are glad to come down in the car on the cogwheel railway.

I wish you and Gene were here too. We should have some rare fun. They say there are trails up into the mountains which are not commonly used and from which bears are sometimes seen. We could take our lunch and perhaps have a few adventures.

I hope you and your family are well. Mother and the girls send regards to all. Please write very soon and tell us all the news. It seems an age since we left Grand Rapids.

(d) Faithfully yours,

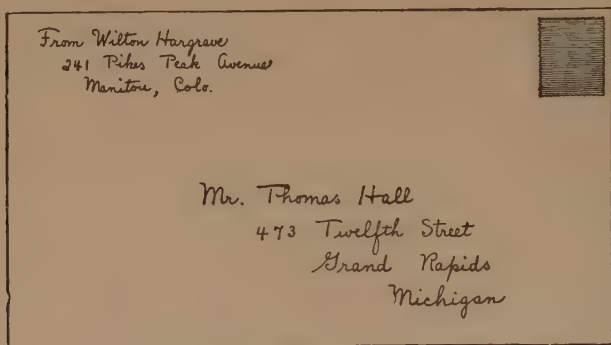
(e) Wilt

Mr. Thomas Hall (f)

473 Twelfth Street

Grand Rapids, Mich.

Observe the return address on the envelope. Sometimes it is written or printed on the flap at the back of the envelope.



EXPERIMENT

Two members of the class might act as a committee to visit the post office and find out as much as possible about how letters are handled. The committee should prepare to make a clear and orderly report and to answer any question that the members of the class may ask. One member of the committee might tell the history of the letter on pages 212, 213 from the time it was placed in the envelope until it was ready to go to the railway station, and the other might carry the story on to the moment when Tom opened it.

Writing a Letter

Write a letter thanking the postmaster for his kindness in explaining to the committee how letters are handled. The best of the letters written by the class may be selected and mailed.

For a letter of this kind use note paper and envelope to match. Such paper is usually white and consists of a double

sheet about $6\frac{1}{2}$ inches long and $5\frac{1}{4}$ inches wide. Begin your letter on the first page with the fold to the left, and write on *consecutive* pages, unless your letter occupies but two pages, in which case you may use the first and third pages. Be sure that each part of the letter — the heading, the salutation, etc. — is correct, and that you apply to the body of the letter all that you have learned about good composition.

In preparing to mail a letter of this kind, address the envelope, turn it over with the flap away from you, fold the letter once from the bottom nearly to the top, and slip it into the envelope, folded edge first. This is done so that your correspondent may remove the letter from the envelope and open it by simply turning the upper part down again. By this method also danger of cutting the letter with a letter opener is avoided. Seal the envelope firmly. Turn it over to make sure that the address is accurate and complete and affix the stamp.

It is important to have a definite way of doing all this in order that no letters may fail to reach their destination. Every day many thousand letters are sent to the Dead-Letter Office in Washington because the postal clerks cannot discover for whom they are intended.

Never mail a letter without making certain that the envelope is sealed and properly addressed.

PRACTICE

1. Write a letter to an acquaintance in another town, telling him about your school. Try to select items that will be of interest to your correspondent, determine the order you will follow, and write as you would talk. Refer to the letter on pages 212, 213 for examples of correct heading, salutation, complimentary close, etc.

2. Submit your letter to your classmates for correction. When it is as nearly perfect as you can make it, prepare a clean copy, having due regard to margins, address the envelope, and mail the letter.

3. Imagine yourself the Thomas Hall who received the letter from Wilt, and write an appropriate answer. Make a few notes before actually composing the letter, in order to make sure of your principal items and of the order in which you will present them.

A Formal Note

Compare the following note with the letter on pages 212, 213 with respect to purpose and form.

The Junior Class of the Woodridge Township High School requests the pleasure of your company at a reception in honor of the Faculty and the members of the Senior Class, at the Arlington Hotel on Friday evening, May eighteenth, from eight to ten o'clock.

Classes of Letters

All the communications which most persons will ever have occasion to make by mail fall into three classes: (a) **personal letters**, (b) **formal notes**, (c) **business letters**. (See pages 299 to 331.)

Personal letters are written to relatives, friends, and acquaintances and have to do with everyday affairs pertaining to the family, the neighborhood, and the social community. As will be seen, they are often mere informal notes.

Formal notes are sent on those social occasions when a certain degree of ceremony is to be observed, as, for example, a reception, a wedding, or a dinner for a large company.

Business letters are used in commercial transactions, in the industries, and in the professions.

Custom has established certain conventions appropriate to each of these kinds of communications and you should observe them.

Examples of Personal Letters

GROUP I. LETTERS OF FRIENDSHIP

What is the purpose of each of the following letters?

I

6278 Bellevue Avenue
Chicago, Illinois

August 15, 19—

Dear Helen,

You have probably begun to wonder whether I am going to keep my promise and tell you all about my visit to this great city. No doubt you will hear of it all the rest of the year after I get home, but I have time while auntie is writing letters to tell you a few things now. Shall I begin at the very beginning? That will satisfy your orderly soul, I know.

Uncle Ben met me at Englewood and we took a street car to his house. Most of the Chicago street cars are much larger than our cars at home. On some of them you both enter and leave at the front of the car. The conductor moves a lever which opens the doors and lets down the steps at the same time. There is an iron railing separating the two doors for entrance and exit, and the conductor can operate either door with its step separately. You must pay as you enter.

As we rode along Sixty-third Street, the surroundings did not seem at all like those of a great city. I kept looking for a sixteen-story building, but instead I saw the "White City," an amusement park, and very many two- or three-story buildings, no bigger than

our store buildings in Hamlin. Aunt Jane and my two little cousins, Jean and David, met us at the inner door of one of these large three-story blocks, which I have since learned are apartment buildings. There are thirty apartments with thirty families in the building in which they live, and you are likely to see some one every time you go to the door. I don't wonder that city people go "dressed up" all the time.

Aunt Jane's maid always looks as if she were expecting company. In the morning she wears a plain blue gingham dress and full white apron, with a bib and shoulder pieces. In the afternoon she wears a black dress, with a smaller fancy apron and plain band collar and cuffs. She came from Holland only a year ago, but she has learned to speak English very well.

There now! I hear Aunt Jane telling little David that we shall all walk over to Jackson Park in a few minutes, and I haven't told you a word about our trip to the city and all those skyscrapers which I saw in the loop district, as they call the crowded business part of the city. We stood up close to the windows of a big jewelry store and counted tall buildings or gazed at the silverware or watched the crowds until I was convinced that Chicago is a fine city.

Next time I will tell you what we see this afternoon at the Field Museum of Natural History. Jean wants me to look over the wonderful Indian exhibit, little David talks of nothing but the stuffed animals; while Aunt Jane is fascinated by the relics from Rome. She says that to see them will make my study of Latin more interesting.

Lovingly,
Janet

Miss Helen Crane
Hamlin, Tenn.

2

Benton, Ohio, Sept. 20, 19—

My dear Madge,

Father and Mother and May all met me at the railway station yesterday afternoon and took me for a drive around town before going up to the house. Apparently I am in Benton, Ohio.

But am I all here? I keep thinking about the lovely month we had together at your home. I am still going to the symphony concerts and to the matinées and to the little parties which you and your friends gave. May told some one to-day that her ears ached from hearing about my happy visit.

I hope that some day I may have a "stunt party" as successful as yours was. The stunts were probably more enjoyable because every one knew that they were impromptu, but they were very clever also. I laugh whenever I think of Harold Burns. His humor is unique. I don't wonder that his sister Winifred is so proud of him.

I want to thank you and your dear mother for all the beautiful things you did for me. The day in Jackson Park with your Aunt Carrie and your cousins was an especially happy day, and so was the day we took luncheon at Field's and afterward saw David Warfield.

It is a good thing that school does not begin for another week. I doubt if I could settle down to work.

Remember me to any of the girls and boys who may inquire for me, and give my love to your mother and father.

Affectionately yours,

Blanche Crowe

Miss Margaret Wooley
5332 Kenwood Ave.
Chicago, Ill.

Think of the writer and the receiver of each of these letters. Refer also to Wilt's letter to Thomas Hall on pages 212, 213. In what relation do the two persons stand to each other in each case as to age, intimacy, and location?

Decide:

- (a) Whether the letter sounds natural.
- (b) What message it was intended to carry.
- (c) Whether you would like to receive it if you were the person addressed.
- (d) How it would make you feel toward the writer.

Suppose that Janet were writing a letter to Henry Crane, a classmate. How would it differ from the letter she wrote to Helen Crane?

Blanche's letter is a "bread-and-butter" letter. Was this harder or easier to write than the others? Why?

Refer to Wilt's letter, pages 212, 213. What facts are contained in the heading? Study the letters of Group I. What items are placed in each line when it seems desirable to use only two lines in the heading? When does a writer use one, when two, and when three lines for the heading? Note the depth of indentions. Why should the second and third lines of the heading be indented equally? At about what point of the paper does the first line begin?

What punctuation marks are used in the heading? Which of these might be omitted if you used the word *in* rather than the punctuation mark? What punctuation marks would remain if you used no abbreviations? What mark is used after each salutation and complimentary close in these letters?

A friendly letter should give the feeling of a friendly visit.

PRACTICE

1. Suppose that a member of the class has been absent for several weeks because of sickness or has moved to another town. Write to him, giving an account of recent happenings in the school and neighborhood.

Suggestions:

(a) Imagine yourself in his place; this will help you to think of the things which he would like to hear about.

(b) Let your letter embody all that you know concerning the proper arrangement and punctuation of heading, salutation, complimentary close, and address.

(c) Be careful about margins and capitals.

(d) If you do not know what the accepted rules regarding these things are, study Wilt's letter and those in Group I, and follow the example which best suits your case.

2. Exchange letters with a classmate. Write out your opinion of his letter. Consider whether his letter is natural. Should you be glad to receive it if you were at home convalescing? Why? Would the letter make you feel that the writer really wanted to talk with you and wrote only because a call was impossible?

3. Imagine yourself on a journey in some other state or country which you have visited or of which you have read in books of travel. Tell the family at home about your experiences.

4. Exchange letters with a classmate, and criticize the classmate's letter as to tone and form. Do you think this letter is as interesting to the person addressed as it was to the one who wrote it? Suggest improvements.

5. Rewrite your own letter, making it as much better as you can. Inclose it in a suitable envelope, or draw an envelope form on your theme paper, and write the superscription.

6. Imagine that you have been visiting cousins at their summer home in the Michigan woods near a chain of small lakes or that you have spent the Christmas holidays with an aunt in the city. Write a note of thanks for the courtesies shown you. Be natural, express your feelings, but do not merely chatter. When you tell a friend about a good time you have had, you mention things that pleased you. Do this in your letter.

7. The pupils in seats one, three, five, etc. may drop their letters into box A and the others into box B. Pass box B to

the first group and box A to the second group. Each pupil may draw a letter and write out his criticism of it on a separate sheet of paper. Be clear and concise in these suggestions. For example, tell:

(a) How the letter affects you.

(b) Whether you would feel like repeating your courtesies to such a guest.

(c) What further might have been said to show appreciation.

(d) Whether the writer is too effusive to seem sincere.

8. Return the letter, with your criticisms of it, to the author. Rewrite your own letter, using such suggestions as you think are good. Hand your letter to your teacher for further criticism and correction.

GROUP II. INFORMAL NOTES OF INVITATION AND REPLY

1

914 Wade Park Ave.

October 18, 19—

Dear Blanche,

I have had a piece of luck. A friend of father's has given him eight box tickets for the football game on Saturday. Mother and he will use two of them and that will leave just enough for our house-party "crowd." Will you go?

Sincerely yours,
Walter

2

Dear Maurice,

The boys have decided to bring their mandolins on Friday night; you must be sure to send home for yours. I hope you will come early so that we may look over some new pieces together before the others arrive.

Sincerely yours,
Margaret

923 Olney Lane
Tuesday morning

3

2022 West Maple Street
February first

Dear Ethel,

I am sorry that I can't accept your invitation for next Friday night. I certainly should enjoy helping you celebrate your birthday; but I have promised to take Bess and Mary out to Cousin Ann's party that evening.

Cordially yours,
Wendell

4

Kern City, Idaho
October 10, 19—

Dear Henry,

Since you have been so miserly with your letters, I think we may have to begin all over to get acquainted. Of course I have heard much about you and that crack team of yours and am writing eagerly to claim the honor of entertaining "the illustrious Henry Warner" at the time of the "big game" next month. Mother thinks the house large enough even for members of opposing teams, and I promise you that there will be some excitement.

Don't turn us down, for the whole family is counting on you.

Sincerely yours,
Jim Aicox

(This letter was addressed to Mr. Henry Warner, 803 Center Avenue, Caldwell, Idaho.)

5

Dear Maud,

I shall be very happy to accept your invitation to luncheon on Saturday, February fourteenth.

It will not be necessary to meet me, for I remember the way from the car line up to your home.

Cordially yours,
Gertrude West

9107 Halsted Street
February sixth

Study each letter in this group to see how well the writer has adapted his material to the occasion. Can you suggest any improvements?

State briefly the purpose of each letter; for example, "Walter invites Blanche to make one of a party to attend a football game."

Compare the notes in Group II with the letters in Group I. Explain the reason for each difference that you find. Can you discover when simply the day of the week seems to be sufficient as the date in a note? Why is it usually better to give the day of the month? When would you abbreviate the date? If you will write out in full some of the headings, you will find help in answering this question.

With regard to brief notes, it is especially true that the arrangement should be a problem in design. Copy any two of these notes. Rewrite the headings to see if you can secure a more attractive page.

Courtesy in letter writing, even in the case of an informal note, requires the observance of certain conventions.

PRACTICE

1. Wendell sent regrets to Ethel. Write Ethel's invitation to Wendell.

2. Blanche accepts Walter's invitation to the game. Write her note to him.

3. Blanche has already promised to go to the game with some friends from out of town. Write her regrets.

4. Exchange with a classmate this note of regret. Suppose that you are Walter. Write out your opinion of the note. Is it courteous? Does Blanche appreciate your invitation? Shall you invite her to some other game? Why?

5. Write Henry Warner's note accepting the hospitality of his former friend Jim Aicox.

6. Suppose that the captain insists upon keeping the team together. Write Henry's regrets. Which is more difficult for you to write, a note accepting or a note declining an invitation? Why?

7. Write an informal invitation to a Halloween party. Explain that the guests are to come masked.

8. Write both acceptance and regrets to the above invitation.

9. Write an informal invitation to a theater party.

10. Write both acceptance and regrets to the above invitation.

11. Write a "bread-and-butter" letter to an out-of-town friend whom you have recently visited.

GROUP III. FAVORS

I

104 South Leavitt St.

Wednesday, Dec. 15

Dear Bess,

Can you come over Friday night and help me with my Christmas candies? Gertie and I made fondant Monday night, and I have gathered a quantity of shelled nuts and candied fruits since then. I am asking Grace and Beatrice also, but you are such an expert at candy making that I especially want you.

Your chum,

Elizabeth

2

Dear Lucy,

Professor Smith gave me the hint that I needed in selecting a book for your birthday — for book I knew it must be to win your keenest appreciation. When he remarked in class the other day that *Lorna Doone* is one of the most interesting books that he has

ever read, and I saw you make a note of the title, I did likewise. Please accept this copy with my best wishes for many happy returns of the day.

Sincerely your friend,
Virginia

329 West Front Street
November tenth

3

328 Central Avenue
October 21, 19—

Dear Walt,

The stereoscope and pictures that you left yesterday are just the thing for an invalid. Thanks. I wish that you had waited until the doctor stopped fussing with my ankle, for I wanted to hear the details of Wednesday's game.

Drop in the next time you come to town. If it is convenient, bring the other set of views which you mentioned. I should enjoy seeing them.

Sincerely yours,
Christopher

4

Hotel Raymond, Pasadena
February 16, 19—

Dear Jessica,

In the excitement of sight-seeing I had completely forgotten that Father Time was marking off another year for me; but Uncle Sam came this morning to remind me, and in his hand was a box from you. It was very good of you to remember the day, and remembrances are doubly acceptable when one is far away from one's friends.

The collar and cuffs are beautiful, and very precious to me because they are your own work. Many, many thanks. I shall think of you whenever I wear them — though I do not need a reminder. I have wished many times that you were here in this sunny land.

How did you manage to have the gift arrive on the morning of my birthday? You must be a particular friend of Uncle Sam's.
Love and all good wishes to you.

Sincerely your friend,
Pauline

Miss Jessica Burns
Ware, Montana

5

35 Jackson Avenue
Friday, October 4

Dear Uncle Frank,

I am sending William to see if you will lend me your field glasses for to-morrow. Professor Rhodes is going with the class to Blaine's woods to study the birds, which are passing through our region in large numbers now. We shall start at six o'clock and make a day of it.

This is asking a great favor I know, but I promise to be extremely careful of your glasses.

Your nephew,
Lawrence

6

Trenton, Missouri
Feb. 3, 19—

Dear Mrs. Holton,

The bearer of this note is my friend, Miss Alice Cabery, of Trenton. She has been suffering from the grip and has decided to act upon the doctor's suggestion and spend a month in the South. Because I was so happy with you last year, I am hoping that you will receive her into your circle. I am sure that you will if you can, and I know that you and she will find much in common, particularly your interests in community activities.

Sincerely yours,
Harriet Owens

Mrs. Emma Holton
The Pines
Biloxi, Miss.

What is the purpose of each of these letters? How much of each was it necessary to read before you discovered the purpose? Would it have been just as well to have closed the letter at that point? Explain.

The words "Introducing Miss Alice Cabery" should be written in the lower left-hand corner of the envelope addressed to Mrs. Holton. Explain why.

How intimate is the acquaintance of these persons? How do you judge?

Do the letters sound natural, or as if the writer were struggling with a composition? Remember that longer sentences are used in writing than in ordinary conversation, and do not suppose that short, choppy sentences give a natural tone to a letter.

Study your letters carefully to make sure that their tone expresses your feeling accurately.

PRACTICE

1. Bess is going to the rehearsal of the school orchestra Friday night. See the letter on page 225. Write her reply to Elizabeth. Is it better to explain why she cannot help? Give the reason.

2. If you wished to help Elizabeth, would you suggest doing so on Thursday or on Saturday night? Look carefully at her letter before you decide to include such a paragraph in your answer. Write a paragraph that will explain why you do or do not make such an offer.

3. Write Lucy's note of thanks for *Lorna Doone*. See page 225. Be careful of your date. Do not let it prove impossible any statement that you may wish to make about reading the book.

4. Exchange notes of thanks with a classmate. Should you be pleased with his note if you were the person addressed? Explain. Is it as cordial as he would be if he were talking to you? Since one's manner and face express thought, is it necessary to say more or less in writing than in speaking thanks?

5. Write out your criticisms and suggestions and hand them to the author.

6. See whether you can improve your note with the aid of your classmate's suggestions. Hand it to your teacher for further criticism.

7. Why is Pauline's letter to Jessica a good one? See page 226. Condense the letter to three sentences, one for each paragraph: "Your present came this morning to remind me of my birthday" or "Your present came this morning." Using this outline, imagine that you are the recipient of a gift and write a letter of thanks, filling in the appropriate details.

8. Exchange letters with a classmate. Write out on his paper any suggestions that would help him to improve his letter.

9. Read again the last letter on page 227. Why do you suppose Miss Owens did not write directly to Mrs. Holton about her friend Miss Cabery? Write a letter from Miss Cabery to Miss Owens three days after her arrival in Biloxi. Tell whether she is staying at "The Pines." Mention some of the people she has met. Give some details regarding the journey to Biloxi. Be sure to thank Miss Owens for her letter of introduction.

10. Make sketches for six notes of the sort illustrated in this section. Try to think of situations as unlike those already presented as possible. Write out one or more of these notes, as the teacher may direct.

GROUP IV. APOLOGY, ANNOUNCEMENT, CONGRATULATION,
CONDOLENCE

I

27 Bloom St.

Clinton, Iowa

July 15, 19—

Dear Tom,

How is camping by this time? I imagine that you are getting the kinks taken out of your fastidious nature and that you have a pretty fair appetite, even for the despised canned beans.

This morning I ran across your kodak thrown into a drawer. When I helped you scour the neighborhood for it, I was sure that I had returned it. Judge of my astonishment when I found it among my things!

I started it off to you by this morning's mail and hope that you will be as charitable as possible in the matter.

Yours regretfully,
Skeeter

2

35 Jackson Avenue

Sunday, October 6

Dear Uncle Frank,

Letter writing is no joke, but it is particularly hard when a fellow has such a story to tell as I have. I have lost your field glasses. When we reached home, I had the case over my shoulder; but that was all.

This morning two of the fellows went on wheels with me to search the woods, but I shall have to go again to-morrow.

If I do not find them, I will replace them at once. I hope that I can get them to you before you need them.

Your unhappy nephew,
Lawrence

3

Enid, Oklahoma

February 6, 19—

Dear Wilbur,

Hurrah for your little sister! She is the prize orator of "Enid High." So said the judges and they know. "I came, I saw, I conquered" four husky fellows and three blooming damsels. Now I am to carry the conquest into the adjoining county of Logan on February twenty-second. If you have tears to shed prepare to shed them then, but meantime hurrah and hurrah while you may.

Your loving sister,
Margaret

4

2042 Lincoln St.

Nov. 22, 19—

Dear Florence,

Surely you deserve a medal for bravery; but it was like you to remember that frail young girl. Can you imagine how proud I am to say, "She is a friend of mine," when people praise your heroism in the fire down town?

I hope that you were not injured — the papers gave the impression that you were not — and I congratulate you most heartily on getting that fainting girl to safety.

Yours with much love,
Alice Freeman

5

Rome City, Ind.

April 25, 19—

Dear Ted,

You will wonder why you haven't heard from me in regard to launching our boat next week. It looks now as if I shouldn't be able to go near the boat for three weeks.

Your old pal met with a painful accident in the store last Monday night. He fell from a high ladder while placing stock and sprained his ankle badly. He has been a poor patient ever since. With his foot in a plaster cast and literally laid on the

shelf, he can admire his numerous school pennants and count the flowers in the wall paper all day long.

It's hard luck, old man, but we must grin and bear it.

Your chum,
Harold

6

442 Hayes Avenue
October 13, 19—

Dear Julia,

I was so shocked to hear of the death of your sister. Only a month ago when she entered the high school I thought how proud you must be to bring such a sweet, bright, little sister with you. And now she has passed from us. We are all very sorry for you and your family, and want you to know that we, too, loved Marian.

Sincerely yours,
Eleanor Buck

Why were these six letters grouped together? What have they in common? Write a comment about each letter, explaining its purpose and pointing out what you consider its special merit.

Write sketches of the characters of two of the authors.

What variations of form do you discover? How do you account for them?

Can you suggest improvements in any of these letters? Give your reasons.

A good letter reveals the personality of its writer.

PRACTICE

1. Write Uncle Frank's reply to Lawrence.
2. The inter-school contest on February twenty-second is to be held in Guthrie. Robert McMurry, a former class-mate, whose family lived next door to Margaret's, moved to Guthrie last November. Write a letter from Margaret to Robert, telling him of her success.

3. Robert knows that it is the custom for a big delegation to accompany its orator to these inter-school contests. Write his note of congratulation. Will he mention opinions or remarks of the family? Will he offer any courtesies?

4. Make a list of five occasions for writing each of the kinds of letters included in Group IV.

5. Write as many letters called for by your lists as your teacher may direct.

Formal Notes

Read again the example of a formal note which appears on page 216 and compare it with the more informal letters of friendship and personal relations which you have been studying. What are the peculiarities of the formal note? Compare the following examples in order to confirm your impressions and to find, if possible, additional peculiarities.

I

The Junior Class of Furness High School requests the pleasure of your company at a party to be given in honor of the Senior Class at the home of Doctor and Mrs. James Calhoun, 303 Erie Street, on Friday, April thirtieth, at eight o'clock.

2

Mr. and Mrs. Joseph Cook request the pleasure of Mr. Howard Bennett's company at dinner Tuesday, May fifth, at seven o'clock.

404 Hamilton Court

April the twenty-eighth

3

Mr. Bennett is delighted to accept the kind invitation to dine with Mr. and Mrs. Joseph Cook on Tuesday, May fifth, at seven o'clock.

31 Flournoy Street

April thirtieth

4

Mr. Bennett regrets that absence from the city will prevent his accepting the kind invitation of Mr. and Mrs. Joseph Cook to dine with them on Tuesday, May fifth, at seven o'clock.

31 Flourney Street

April thirtieth

Formal notes are demanded by various social occasions in which several persons are interested. For instance, a husband and wife decide to invite a company of ten to dinner, or a club plans a banquet, or a young lady wishes to give a reception in honor of a guest from out of town. In each of these cases, certain formal conventions are employed in order that all may know just what is expected of them and so that all may be placed on the same footing. When inviting a company, one includes some who are not on terms of great intimacy and to whom it would be improper to send informal friendly notes. Hence a polite form is used, which makes no distinction and yet is acceptable to all. The characteristic feature of the formal note is the use of the third person.

The stationery suitable for polite correspondence differs from that used for ordinary personal letters. Wedding invitations, for example, are printed or engraved upon very heavy paper, and the words are arranged on the page so as to make a pleasing design. For afternoon receptions or parties cards bearing the name of the hostess and the words "At home," together with the hour, the day, and the date, are proper. Indeed, the card, with a few words written to indicate the time and the nature of the entertainment, is gradually taking the place of the formal note. Doubtless the fact that cards are more easily prepared is the main reason for this.

It is courteous to reply to all formal invitations except invitations to a church wedding or to a reception. The hosts must make preparations to entertain their guests and need to know how many to expect. An approved form runs as follows:

5

Mr. Wood accepts with pleasure the kind invitation of the Lotus Club to the banquet in honor of Miss Lucy Marsland on Friday evening, October twenty-seventh, at eight o'clock.

927 Woodland Terrace

Monday, October twenty-third

PRACTICE

1. Answer the invitation of the Lotus Club, expressing regret that you cannot accept. Why are abbreviations out of place in a formal note?

2. Suppose that your class is planning to entertain one of the other classes in your school. Write a suitable invitation.

3. You plan to give a party for your classmates at your own home. Write a sample invitation. Be sure to indicate the nature of the entertainment.

NOTE. These invitations may be distributed among the members of the class, half of whom may write acceptances and the other half, regrets.

4. Write both formal acceptance and regrets for the following:

The Faculty of the Ashland High School requests the pleasure of your company at a dinner to be given in the High School Gymnasium on Friday, May fifth, at six o'clock.

5. Write the formal invitation to which the following is a reply :

Mr. Stevens regrets that an out-of-town engagement will prevent his accepting the kind invitation of Mrs. Curtis Orr to dine with her on Thursday, November tenth, at seven o'clock.

Review Exercises

1. Write from memory a list of all the types of personal letters that you have studied. Now compare your list with the section heads in this chapter. Do your list and the heads agree?

2. Can you think of occasions for personal letters of different types from those illustrated in this chapter? Add these to your list and be ready to discuss them in class.

3. Explain orally or in writing, as the teacher directs, the precise purpose of each of the types of personal letters in your revised list. Be as concise as possible.

4. Write a clear and brief statement of the rules of arrangement and punctuation that should be observed in writing personal letters. Be ready to explain the value of each rule.

5. Write an informal note inviting one of your friends to join a fishing party.

6. Write an answer declining this invitation.

7. Write an answer accepting this invitation.

8. Each member of the class may write a formal invitation. Exchange these letters. Answer the invitation that you receive.

9. The class may write an invitation to the principal of the school to attend the recitation at which the answers called for in 4 are read.

10. A relative is about to have a birthday. Write a letter appropriate to the occasion. Be sure to speak of the gift that you are sending.

11. Write a letter of thanks to a relative who has sent you a birthday gift.

12. See who can bring to class the best note of apology for losing or injuring property belonging to another.

13. Your teacher will divide the class into two equal groups, and the members of each group may write various kinds of letters, which the members of the other group will answer. Be sure that each answer is appropriate. In writing answers you will have to assume the characters of the persons addressed.

14. A contest may be arranged to decide who can write in class the best examples of three of the kinds of letters that have been studied.

VII. MASTERING WORDS

The Study of Words

Words are our chief means of communication. A word is the expression of an idea; it is related to the idea somewhat as is the body to the mind. Without the word we cannot get into touch with the idea; and without an understanding of the idea, the word is valueless to us. While many persons get along after a fashion with a limited and imperfect word equipment, they are no better off than a workman whose tools are in bad condition or are not suited to the work in hand.

Most of our words are learned more or less unconsciously in early childhood. As we grow in needs of body and mind, we require more and more words; and presently it becomes necessary to make an exact and conscious study of them. All that a book or a teacher can do for us in this matter is to point out some methods of beginning to form habits of word study.

PRACTICE A

Without consulting a dictionary, tell the meaning of the italicized words in the following selection:

CHILDREN'S BOOK WEEK

The actual *compass* of any life is small; in most of our towns and cities it is *alarmingly* dull. What the towns and cities lack can be found in books. There is a book for every *mood*. One can journey the world around by merely going to the library or the

bookstore. The *significance* of this is lost upon too many parents; otherwise there would be no need for Children's Book Week. We believe in the week, just as we believe in bread and butter. Books are as *essential* to the real life of the child — or the parent — as meat and drink.

We go further: we believe that Children's Book Week is as *vital* to the nation as the Health Week *inaugurated* by the Children's Bureau, which called our attention to a serious lack of physical care and resulted in wise national laws. *Mental* health is as important as bodily health; both are the result of thought and care on the part of those *responsible* for the child's *welfare*. Much public interest in the physical *well-being* of children was aroused by the widespread publication of *statistics* showing an alarming death-rate and an *appalling* number of *under-nourished* children. We have seen no statistics concerning the mental death-rate among children, but the percentage of mental *under-nourishment* is alarmingly high. The most recent statistics *available* show that 4,931,905 of our people ten years of age and over are *illiterate*, that of the men and women of voting age 4,333,111 are illiterate, and that there are 1,242,572 illiterates among our native whites. We believe that this is a *menace* more grave than any *epidemic*, *affording*, as it does, a *fertile* ground for the *propagation* of "isms" *antagonistic* to our national ideas and ideals. . . .

Could we give one gift to every child we should choose the love of books. And it would be a *consuming* love, one that would make him, like another Lincoln, go after the books he wanted. Children's Book Week will foster the love of books and help to make them available.

WILLIAM FREDERICK BIGELOW, in *Good Housekeeping*

PRACTICE B

Are there other words, besides those italicized, which are strange to you? Add these to your list, and try to define them, too, from the context of the article.

The dictionary is the most important reference book on words. In order to use it intelligently, it is necessary to see what it offers. Take an unabridged dictionary (or the most

complete one that you can get¹), and carefully examine the table of contents. Turn to the topics indicated, and see whether you understand the nature of the material given. Even if it looks difficult or uninteresting, persevere in the attempt to find out how it can be used. Most of it is very important for reference, and some of it is absolutely necessary every time you use the dictionary.

As we should expect, the great body of the book is made up of the words in the English language and of information about them. What is included in this information? Examine ten or twelve words, and make a list of the points given under each. These items will vary somewhat in different dictionaries, but as a rule you will find something like this:

- (a) Spelling (with syllables indicated).
- (b) Pronunciation (including accent and sounds of letters).
- (c) Part or parts of speech.
- (d) Derivation.
- (e) Meanings (often followed by warnings, such as *Obsolete*, *Colloquial*, etc.).
- (f) Idioms.

The larger dictionaries also give sentences illustrating the uses of the word. In many cases, they furnish synonyms and antonyms. Every detail is significant. Do not pass over a single one without understanding what it is there for.

While all this information is valuable, the definitions are of first importance. A great advance in the mastery of words is made by any one who learns to use definitions intelligently. Of course, you have been told many times that all new words should be taken up and investigated. Do you know how to investigate them?

¹ Every pupil should own a good dictionary.

Suppose we begin with familiar words first, and see whether we need the dictionary for them. Here are a few very familiar words used in somewhat unfamiliar ways. Take the dictionary, and select the meanings that fit these sentences:

1. A low *cricket* stood by the fire.
2. The new *mole* has been destroyed by the storm.
3. Beautiful flowers bordered the *alley*.
4. A *little* mind is quick at faultfinding.

If you had stopped with the first meaning given, could you have formed an intelligent idea of the sentence? Look also for *log*, *organ*, *brake*; for each one make a sentence employing the word in some rather unusual way.

Here are two uses of a very familiar word. Select appropriate definitions.

1. Rates of transportation in public vehicles are *fixed* by law or by common consent.
2. The court *fixed* the responsibility for the child's education upon the parents.

Did you find any other possible uses for the word *little*? Did you find any warning signs given with such uses? Look also for the words *check*, *live*, *bass*. Make sentences for the various definitions.

While you are looking for the definitions, you must be sure to get the proper pronunciations as well. If you have never had lessons in the sounds of letters, in placing accents, and in dividing words into syllables, you will need some help which a book cannot give satisfactorily. The information is all in the dictionary, but sounds are best interpreted orally. The following words illustrate the value of reference to the dictionary for matters of pronunciation:

address	breathe	gas	mischievous
ally	chimney	genuine	newspaper
automobile	dictionary	gratis	pavement
auxiliary	English	harass	peremptory
bicycle	exemplary	hospitable	probably
blue	February	illustrate	radiator
bouquet	finance	inquiry	recognize
breath	financier	interest	reptile
buoy	formidable	irreparable	surprise

In this chapter constant use of the dictionary is required. The exercises already given will help you to do the more difficult ones. You will see in the next exercise that a definition in itself is only a means to an end. You need to know the idea that a particular word represents because something else depends upon that idea.

PRACTICE

I. Examine the following statements and questions. Without consulting dictionaries or asking your friends, try to write out the answers to the questions.

1. "Touchstone wore the *motley*." What did his clothing signify?
2. "A *columbine* grew among the rocks." Describe the mental picture.
3. "When the speaker leaves the House of Representatives, the *mace* is removed from the pedestal." What does the mace stand for?
4. "The menu does not provide a sufficient number of *calories*." Why should the calories be considered?
5. "The *egret* bears its plume only in the breeding season." What law has its cause in that fact?
6. "*Fiduciary* power may be vested in a company." What obligation rests upon the company?
7. "The *stroke* oar is irregular." What harm results?
8. "In the middle of the nineteenth century California was thought of as an *Eldorado*." Why?
9. "*Fossil* remains reveal the early history of the earth." How?

Now consult an unabridged dictionary for the italicized words and for any others that were not perfectly known to you. With no other help, answer the questions as briefly as is consistent with entire clearness. What was the reason for most of the failures in your first attempt? Do you realize that the questions, while not requiring definitions, depend on a knowledge of the italicized words?

II. In a sermon or other public speech that you recently heard or in something that you read lately, did you notice any new words? Did they interfere with your understanding of what was said? Did you look for the meanings of those words? How many such newly-acquired words can you mention? Put them on the board and compare them with the lists of other members of the class.

III. Begin at once a permanent word list. Place in it every new word that you make your own and every old word that takes a new meaning of importance. From time to time compare these word lists in class. Keep a record showing how many times you make use of each one.

Try to master new words.

Overworked Words

Great is a reputable word but much overworked.

Determine in which of the following sentences *great* is the accurate and necessary word.

1. Last night's sunset was *great*.
2. The President's policy is *great*.
3. Have a piece of this cake. It's *great*!
4. He's a *great* sport.
5. The Mississippi is a *great* river.
6. The ball game yesterday was *great*.

Whenever desirable, substitute a term which is more satisfactory because it is more accurate and appropriate. What advantage do you find in the use of the exact, specific term in place of one general term for a wide variety of ideas?

PRACTICE

Select three of the following words that frequently appear in your conversation. Add two more not in the list. For each of the five write at least three sentences such as you ordinarily use. Rewrite these sentences, substituting a more accurate and specific term for each overworked word. What gain do you see?

fine	awful	thing	dumb
grand	sweet	chase	swell
nice	fierce	good	lovely
excited	wonderful	mean	smooth

Overworked words lose their force and limit the word supply of the user.

What objection, other than that already mentioned, is to be made to the slang in the first speech below? If you were writing a story, to what kind of character might you give the first speech? the second?

1. Take it from me, kid; you'd better can it. He's in right with the gang, and if you queer him, they'll smash you.
2. Take my word for it; you'd better not tell it. He stands well with his party, and if you spoil his chances, they'll ruin you.

Does slang in the speech of your schoolmates ever sound vulgar to you? Do you think there is any distinction to be made as to vulgarity among various slang terms?

Slang cannot be disposed of by calling it vulgar. Sometimes it is vulgar only in the old sense, in that it springs from

the people. Not all slang is always disreputable or silly. On the contrary, it may be graphic and vivid, gay and humorous. Illustrations are of little service, because almost all slang is local and temporary. The best guide is a due sense of fitness and the realization that an excessive use of any slang term soon deprives it of whatever vitality it may have.

Slang may mean vulgarity or poverty of either ideas or vocabulary.

PRACTICE

1. Write an accurate report of a short conversation in which you have recently taken part. Does it contain any slang? Have you any conclusions to report as to the conversational habits that you are forming?

2. Prepare a two-minute talk on the use of slang. Use illustrations.

3. Which of the following slang expressions have you heard used? Which have no meaning for you?

pill	bird	peacherine	hand him a lemon
guy	gink	beat it	it gets my goat
jay	poor nut	poor fish	gave him the once-over
boob	dumb-bell	cut it out	have a crush

4. Make a list of the most common slang expressions of which you can think, and discuss them with reference to (a) which ones are perhaps vivid or humorous enough to endure and (b) which are either so silly or so cheap that they are bound to wear themselves out soon.

Choice of Words

In addition to securing a sufficient supply of words, we need also to make an intelligent choice of words. The guide for the selection of words is their fitness to the speaker, to the hearer, and to the subject or occasion.

PRACTICE

1. Suppose that you are to address your class on the fitness of the American celebration of Independence Day. In the class there are some pupils of Russian and Italian parentage and one of English birth. Write eight or ten sentences that shall tell truthfully and definitely why you rejoice in the celebration of Independence Day. Try to awaken the patriotism of the foreigners for their adopted country and to make the English pupil feel that you do not ignore his probable point of view. After you have written these sentences, make lists of the words and expressions that you have chosen particularly to get the desired effect.

2. Write a brief appeal to other pupils just entering the school to induce them to take a more enthusiastic part in the school activities. Be friendly; do not be flippant. What words have you discarded? What words did you put in their places?

3. Write three sentences of advice to the freshmen, to be printed in the school paper at the beginning of the term. What words did you particularly depend upon to drive home your advice?

4. Write a letter to your teacher or to the principal of your school, asking in a direct, respectful, and convincing manner for some favor or privilege for your class. Point out which words you feel to be most suitable.

5. Write a paragraph about the dictionary, telling the various kinds of information that may be found in it.

6. How many words have you gathered from these exercises for your permanent list?

To be effective, words must be chosen to fit particular needs.

Definitions

Excellent practice in the choice of words may be had by attempting to make accurate definitions. It is surprisingly hard to define the very common objects about us that we have known all our lives.

Definitions should be fittingly expressed. In the first place, a definition should correspond to the grammatical character of the term defined.

Right: A *chair* is a seat.

Wrong: A *chair* is made to sit on.

Right: To *fumble* is to feel about clumsily with your fingers.

Wrong: To *fumble* is a confused motion of your fingers.

Right: *Rebellious* means disobedient to authority.

Wrong: *Rebellious* means to refuse to obey authority.

Without reference to a dictionary, define each of the following by a term that is grammatically fit:

knife	purse	lazy	skating
house	graceful	camera	to manufacture
tyrannical	harsh	to vote	to write
ungrateful	to climb	oven	skillfully

A definition must fit the grammatical character of the word that is defined.

The definition of *chair* above is not complete. A complete definition must first place the idea in the class to which it belongs and then tell what distinguishes it from other ideas of the same class. "A chair is a single seat with a back." It belongs to the general class seats; it is separated from sofas, stools, and other seats by the expressions *single* and *with a back*.

PRACTICE

1. Without consulting a dictionary, try to make an accurate and complete definition of at least three words in each of the following columns. Be sure to use fitting grammatical terms. The class will decide which definitions are satisfactory.

angle	destroy	brilliant	almost
apple	evade	broad	early
baseball	extend	delicate	gayly
desk	flee	dense	lately
football	fly	flat	much
grape	glance	fragile	sadly
orange	reduce	languid	safely
rectangle	render	minute	soon
rocker	require	portable	surely
table	secure	simple	together
tennis	select	subtle	well
triangle	settle	weak	wholly

2. Select two words from your own vocabulary. Define them without mentioning them. Suppose the word were *chair*. Say, "I am thinking of a seat with a back, intended for one person. What am I thinking of?" If your definitions are complete, and are expressed in fitting terms, your classmates can determine at once what the words are.

Definitions must be so accurate that they cannot be misunderstood; that is, they must exactly fit the terms defined.

Synonyms

Sometimes choice must be made among words that are the same or almost the same in meaning. We call such words **synonyms**.

What advantage do you think there is in having a good stock of synonyms? Add to your permanent word list any new ones that you have learned.

Examine the groups given below. Using the dictionary, make sentences for all the words. Are the members of a group always interchangeable? Explain as well as you can your reason for using each one as you have used it.

nice	amount	robe	pity
exact	number	gown	mercy
discriminating	quantity	dress	compassion
house	universal	apt	common
home	all	likely	frequent
residence	total	liable	general

Study synonyms and select them carefully on the ground of fitness.

PRACTICE A

1. Let two members of the class demonstrate the difference between *sauntering* and *striding*. Make a list of all the synonyms that you can think of for *walk*. Demonstrate several of your list, and let the class guess the specific verb which fits your action. No adverbs are allowed.

2. Do the same for the verb *like*; the noun *happiness*; the adjective *good*. Suggest other words and as many synonyms as you can think of for each.

PRACTICE B

The word *said* is often used in reporting conversation, but it is likely to be overused. The following words, with slightly different shades of meaning, may often be substituted for *said*.

agreed	bellowed	insisted	repeated
asked	continued	mentioned	replied
asserted	declared	muttered	thundered
avowed	explained	remarked	whispered

Add other synonyms for *said*. Then write a report of a conversation, using as many of these words as practicable.

PRACTICE C

Write at least two synonyms for each of the following words and use one synonym from each group in a sentence. Consult the dictionary, if necessary.

bravery	allow	curious	always
crowd	discuss	delightful	boldly
education	grow	fair	carelessly
fashion	hear	fine	completely
jar	increase	honest	finally
language	join	important	hastily
order	know	large	now
property	move	lazy	probably
punishment	raise	merry	still
success	see	useful	sweetly

PRACTICE D

Write opposites to five words in each column above.

Terms Often Confused in Use

1. *Affect*, *Effect*

Affect is a verb; *effect* may be either a verb or a noun. Depend upon the meaning for the correct prefix. *To affect* is to modify or alter something already existing; *to effect* is to cause or produce something that did not previously exist. *An effect* is a result.

The Gulf Stream greatly *affects* the climate of Great Britain.

An expected change in the tariff *affects* manufacturing industries.

The United States *effected* sanitary reform in Havana.

The government has not yet been able to *effect* its purpose to build bridges across the river.

One *effect* of European immigration into the United States is the cosmopolitan character of our population.

2. *Accept, Except*

Accept is a verb; *except* is a verb or a preposition. *To accept* is to take willingly; *to except* is to omit or to exclude or not to take.

Washington would not *accept* a third presidential nomination.

Ivanhoe is the most popular of Scott's novels; I *except* none.

Neither slavery nor involuntary servitude, *except* as a punishment for crime, is allowed in the United States.

3. *Counsel, Council*

Counsel is advice. The verb *to counsel* means "to advise."

A *council* is a group of people gathered for deliberation in order to give advice or counsel.

Portia says that Nerissa gives her good *counsel*.

Nerissa *counsels* Portia to be contented.

A *council* of class representatives may be called to consider some question of student government.

4. *Real, Very*

Real, meaning "actual," and *very*, meaning "extremely," are often confused. *Real* does not mean *very*. We may be very hot or very tired or very good; we are not real hot or real tired or real good.

5. *Let, Leave*

Let (present) means "allow"; the past tense and the past participle are also *let*. The idea of permission belongs to *let*, never to *leave*.

Leave (present) means "depart from" or "cause to remain." The past tense and the past participle are *left*.

Please *let* me borrow your umbrella; I *left* mine at home.

Mother *let* me go to the ball game yesterday.

Mother *left* us alone in the house.

Can you *leave* the baby alone?

He has *left* the town for good.

6. *Sit, Set*

Sit (present) means "rest." The past tense and the past participle are *sat*.

Set (present) means "place." The past tense and the past participle are also *set*.

He likes to *sit* on a low chair.

I *sat* waiting for you in the station.

Set the glass on the table.

Mother told me to *set* the glass on the table; but when I *set* it there it fell off.

7. *Lie, Lay*

Lie (present) means "rest"; the past form is *lay* and the past participle is *lain*.

Lay (present) means "place"; the past form and the past participle are *laid*.

You ask me to *lie* still, but I have been *lying* down too long.

After she had *lain* on the damp ground she felt chilled.

Lay the paper on the table. I have *laid* it there; it has been *lying* there for an hour.

8. *Between, Among*

Between refers to two; *among*, to more than two.

Trade *between* this country and Porto Rico should be as free from restrictions as that *among* the several states of the United States.

9. *Between two, After each*

The expression "between one" is mistakenly used for *after each*. A space or a line separating a succession of written sentences is *between two* sentences; it is *after each* sentence.

10. *Loose, Lose*

Notice that *s* in *loose* sounds like *s* in *bus*; in *lose* it sounds like *z*.

Loose is generally an adjective, meaning "unfastened"; it may also be a verb, meaning "untie" or "unfasten."

Lose is a verb.

The book has a *loose* cover.

A *loose* window rattles in the frame.

A *loose-leaf* notebook is convenient.

Loose the dog's chain.

Loose the boat from the moorings.

If one team is to win, the other must *lose*.

A man can better afford to *lose* his money than to *lose* the respect of his fellow citizens.

11. *Most, Almost*

Most means "greatest," "highest," "most important"; "the largest number or quantity," a "majority."

Almost means "nearly," "all but," "for the most part."

I *almost* (not "most") caught the train.

Most of them came to the party.

Almost all of them (not "They most all") came to the party.

Most men (not "Most all men") desire wealth.

Almost all men desire wealth.

12. *Balance, Remainder*

Balance, in commercial usage, means the difference between the debit and credit columns of an account. It does not mean *remainder*.

We spent the *remainder* (not "balance") of the time discussing politics.

The *remainder* (not "balance") of the stock was sold at cost.

The July *balance* shows two hundred dollars to Mr. A's credit.

13. *Shall, Will*

Simple futurity is expressed by *shall* when the subject is in the first person; by *will* when the subject is in the second or the third person.

You and Mary *will* probably find the work easy, but I fear that I *shall* find it hard.

Will with the first person expresses determination or promise on the part of the speaker. *Shall* with the second and third persons expresses command and indicates that the speaker is in control of the action of the subject of the verb.

"I *will* not go," said John. "You *shall*," replied James. "I *will* not," insisted John; "Henry *shall* go instead."

I *will* meet you at half past two.

Expressions of pleasure and appreciation, as, "I *shall* be glad to come," "He *will* be pleased to accept," are to be regarded as simply future. One does not determine to be pleased.

In a question, *will* is never used with the first person. With the second and third persons, *shall* or *will* is used, according as *shall* or *will* is expected in the answer.

Shall I find you at home?

Shall you be at home to-day? I *shall*.

Will you give me your word? I *will*.

	SIMPLE FUTURITY	PROMISE OR DETERMINATION	COMMAND OR DETERMINATION
First Person — I, We	shall or should	will or would	
Second or Third Person — You, He, She, It, They	will or would		shall or should

14. *May*, *Can*

May implies permission; *can* implies ability.

You *may* swim if you *can*.

You *can* leave school early; but you *may* not do so without special permission.

15. *From* (not "Off of")

John gets a book *from* Tom; he buys a hat *from* Mr. Smith; he borrows a bat *from* Jim; he gets ten cents *from* his father.

"Off of" is an incorrect expression. It should never be used.

16. *Principle*, *Principal*

Principle is a noun, commonly meaning "rule." The correct spelling can be remembered easily since both *rule* and *principle* end in *le*.

Principles of conduct

Principles of mathematics

Principal is often an adjective, meaning "chief or most important." When used as a noun its meaning is the same as that of the adjective. The *a* in the last syllable can be remembered by associating the word with *adjective*, which begins with *a*.

The *principal* of a school is its chief or *principal* officer.

The *principal* of money is the chief or *principal* part of money as distinguished from the interest.

17. *Different from* (not "Different than")

Look up *different* in the dictionary to see which is the correct idiom.

PRACTICE A

Write sentences showing that you understand the differences between the italicized words contrasted above.

PRACTICE B

Make a list of adjectives that might be used in describing:

1. A public building in your town
2. A scene from a mountain top

3. A baby learning to walk
4. A book on wild flowers
5. A new dress
6. A baseball game
7. A winter scene
8. A camp in the woods
9. A concert
10. A hero in a novel

Mistakes in using words are often ludicrous. No misuse of them is so dangerous as that arising from a knowledge of the form of the word without a realization of its meaning. In the play called *The Rivals*, Sheridan has created a character whom he names Mrs. Malaprop. Here is one of her speeches :

Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning ; I don't think so much learning becomes a young woman ; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or paradoxes, or such inflammatory branches of learning — neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. — But, Sir Anthony, I would send her, at nine years old, to a boarding school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts ; — and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries ; — but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell and mispronounce words so shamefully as girls usually do ; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know ; — and I don't think there is a superstitious article in it.

What is the significance of the name *Mrs. Malaprop*? If you do not know, look for the word in the dictionary. Do you see why Mrs. Malaprop's conversation was described as full of "select words ingeniously misapplied"? Replace

them with the correct words. Notice, for example, the similarity in sound between *progeny* and *prodigy*.

Look up the speeches of Bottom in *A Midsummer Night's Dream* or stories by Sam Hellman in *The Saturday Evening Post* to find other examples of words misused ludicrously.

Be sure to use words in their right places ; that is, in the places in which they fit.

Word Construction

Perhaps the most interesting discoveries about words are made when you begin to see that they have stories back of them. Do you know that *god* and *good* are the same word changed in pronunciation or that *language* really means *tongue*? Are you aware that we call a *bondman* a *slave* because in ancient times people called Slavs were often captured by the German tribes, or that *lady* once meant "the kneader or maker of the loaf", while *lord* meant "the keeper of the loaf"? You see that, in the old sense, the lady is the one who provides food for her household, and the lord or gentleman is the one who protects the household.

The dictionary will tell you that *bank* originally meant a bench or counter, and was used particularly to designate a table used by a money changer. When modern business developed the need for an institution devoted to the care, exchange, and issue of money, it was natural to keep the old word. When you see an impressive modern building and are told that it is a bank, remember that the word *bank* is used because it was the name of the money changer's table that stood outside of little shops in old-time cities.

If you look for *coroner*, you will find that he used to be a very important person and was called the *crowner*, that is, the king's (or crown's) officer."

Again, look for *curfew*. It took its name from two words meaning "cover" and "fire." After the "cover-fire bell" rang at nightfall, no one was expected to leave his house.

PRACTICE

I. Look in an unabridged dictionary and see what you can learn about the story back of each of the following italicized words. Read everything about each word and then answer the question. Note the pronunciation of the word, the part of speech, the foreign words out of which it is made, the definitions, and the illustrations.

1. *Parliament*. Why should a legislature be called a parliament?
2. *Lieutenant*. Why is that the name invented for one who exercises authority in place of another, as in the case of a lieutenant-governor?
3. *Green*. Why do people say that an inexperienced person is green?
4. *Palace*. How did we come to use that term for a large, stately dwelling?
5. *Fresh*. Why is a forward or impertinent person sometimes called fresh?
6. *Library*. Why is that name given to a collection of books?
7. *Scholar*. Why do we call a pupil a scholar?
8. *Municipal*. Why do we say *municipal* affairs when we mean *city* affairs?
9. *Northward*. Why do we find the word *ward* in certain words?
10. *Orient*. Why is the East called the Orient?
11. *Mediterranean*. How did the name originate?

II. From the following list select the five words that are most interesting to you. Add one or two others that you hear or use frequently and would like to know about. Using the dictionary, make questions that will require something of the story connected with the words. Exchange papers in class

and discuss the words, as your teacher directs. Add the unfamiliar or interesting words to your permanent list.

bicycle	sequel	nautical	stenography
tricycle	salary	literary	vocational
pedal	regal	twilight	cosmopolitan
trolley	dentist	airplane	manufacture
pageant	capital	hydroplane	manuscript
vulgar	capitol	telephone	diplomatic
athletic	police	telegram	thermometer
trophy	jury	automobile	stentorian

In using the unabridged dictionary, you have seen that many of our words are derived from other English words or from Latin, Greek, French, German, and many other languages. Often one word is made out of several words and syllables. We call the most important of these word elements the **stem** of the word. If a syllable is put before the stem, it is called a **prefix**; if a syllable is put after the stem, it is called a **suffix**. The word may have one, two, or all three of these elements; and it may have more than one prefix or one suffix. In combining the elements, letters and syllables are often omitted or modified.

III. On page 260 you will find a list of eleven words arranged in a table and after each word prefixes, stems, and suffixes, as they happen to appear in it, together with their meanings. In the last column you will find the literal meanings of the words.

Use the dictionary and get the accepted meaning of each word. Compare it with the literal meaning. Is the connection clear? Notice that the accepted meaning in the dictionary is always expressed in the proper grammatical terms; that is, a noun is defined by a noun, a verb by a verb, an adjective by an adjective, etc.

WORD	PREFIX MEANING	STEM MEANING	SUFFIX MEANING	LITERAL MEANING
reject	{ <i>re</i> back	{ <i>jac</i> throw	_____	to throw back
advent	{ <i>ad</i> to	{ <i>ven</i> come	_____	a coming to
peninsula	{ <i>pene</i> almost	{ <i>insula</i> an island	_____	almost an island
postscript	{ <i>post</i> after	{ <i>script</i> write	_____	an after-writing
visible	_____	{ <i>vid</i> see	{ <i>ible</i> able	able to be seen
debtor	_____	{ <i>deb</i> owe	{ <i>or</i> one who	one who owes
verify	_____	{ <i>veri</i> true	{ <i>fy</i> make	to make true
abruptly	{ <i>ab</i> away	{ <i>rupt</i> break	{ <i>ly</i> like	in a manner like breaking away
promotion	{ <i>pro</i> forward	{ <i>mot</i> move	{ <i>ion</i> the act of	the act of mov- ing forward
contradiction	{ <i>contra</i> against	{ <i>dict</i> say	{ <i>ion</i> the act of	the act of saying against
profusion	{ <i>pro</i> forth	{ <i>fus</i> pour	{ <i>ion</i> the act of	the act of pour- ing forth

IV. Add the literal meanings of the words below. Next consult the dictionary and compare the literal and the accepted meanings. Do you see the connection between them?

WORD	PREFIX MEANING	STEM MEANING	SUFFIX MEANING	LITERAL MEANING
connection	{ <i>con</i> together	{ <i>nect</i> bind	{ <i>ion</i> act of	?
familiar	_____	{ <i>famil</i> family	{ <i>iar</i> pertaining to	?
permanently	{ <i>per</i> through	{ <i>man</i> remain	{ <i>ent ly</i> ing like	?
interlinear	{ <i>inter</i> between	{ <i>line</i> line	{ <i>ar</i> pertaining to	?

On pages 262-266 you will find material for further study of word construction.

Spelling

Read the lists of words on pages 262 to 271. Your teacher will dictate a few of them at a time for several lessons. Compare what you have written with the book, and determine your per cent of success estimated on the number of words that you wrote. Calculate the average success for the class. Do you consider it high or low? Were the words misspelled because you and your classmates do not ordinarily see and hear them? If not, what was the reason?

Arrange to keep in your notebook a list of words which you are determined not to misspell. Call it a "Never Again" list. Begin it with the words that you just now misspelled or omitted. Write them slowly, saying them aloud and dividing them into syllables. Compare each with the book, and memorize it as you do so.

What did the class decide as to the chief reasons for failure in spelling familiar words? Did you discover that confusion about spelling often comes from imperfect and careless observation? After seeing a person, have you ever failed to recognize him with certainty at a later time? If so, you have probably said, "I did not take a good look at him, and I am not sure whether that is he or not." The same thing happens with words, except that we are more apt to think that we know them sufficiently when we only half recognize them.

PRACTICE A

The following words are so often misspelled that they have been called the "Hundred Spelling Demons."

Write these "spelling demons" from dictation:

ache	could	here	read	too
again	country	hoarse	ready	trouble
always	dear	hour	said	truly
among	doctor	instead	says	Tuesday
answer	does	just	seems	two
any	done	knew	separate	used
been	don't	know	shoes	very
beginning	early	laid	since	wear
believe	easy	loose	some	Wednesday
blue	enough	lose	straight	week
break	every	making	sugar	where
built	February	many	sure	whether
business	forty	meant	tear	which
busy	friend	minute	their	whole
buy	grammar	much	there	women
can't	guess	none	they	won't
choose	half	often	though	would
color	having	once	through	write
coming	hear	piece	tired	writing
cough	heard	raise	to-night	wrote

PRACTICE B

Let the members of the class take turns in dictating sentences in which the words of each group are used.

1. Words that drop final *e* before a suffix beginning with a vowel.

believing	hoping	movable	salable
bluish	judging	moving	shining
coming	likable	noticing	taking
continuing	liking	placing	usage
debating	losing	proving	valuable
desirable	lovable	pursuing	virtuous
dining	loving	receiving	wherever
having	making	rescuing	writing

2. Words that retain final *e* before a suffix beginning with a vowel.

acreage	dyeing	noticeable	singeing
changeable	hoeing	peaceable	toeing
courageous	mileage	shoeing	traceable

3. Words that retain final *e* before a suffix beginning with a consonant.

arrangement	forgiveness	movement	rueful
careful	grateful	nicety	sincerely
encouragement	hopeful	ninety	vagueness

4. Words that drop final *e* or change *ie* to *y* before a suffix beginning with a vowel.

awful	dying	lying	tying
duly	judgment	truly	vying

5. Words that double the final consonant before a suffix.

abhorrence	deferred	muddy	repellent
baggage	excellent	occurrence	rubbing
beginning	inferring	occurring	tranquillity
biggest	intermittent	rapping	transferred
cancellation	metallic	referred	woolly

6. Words that do not double the final consonant before a suffix.

bearing	difference	meriting	suffering
benefited	drooping	preferable	transference
deference	feeling	preference	traveler
developing	inference	reference	traveling

7. Words with only one *o*.

approved	do	lose	to
chose	dozen	move	whom
chosen	frozen	prove	whose

8. Words with two *o*'s.

boon	loose	smooth	too
choose	proof	smoothe	tooth

9. Words ending in *ey*.

alley	donkey	parley	turkey
chimney	monkey	pulley	valley

10. Words with *ai* and *ei*.

again	Fahrenheit	leisure	receipt
against	feign	maintain	receive
captain	foreign	mountain	said
ceiling	fountain	neighbor	seize
certain	freight	neither	straight
conceit	height	obeisance	their
dairy	heinous	paid	vein
deceit	inveigle	perceive	weight
eighth	laid	raise	weird

11. Words with *ie*.

achieve	financier	patience	siege
belief	friend	patients	society
believe	grievance	piece	sufficient
brief	handkerchiefs	relieve	thieves
chief	liege	review	variety
deficient	mischief	scientific	wield
field	niece	shield	yield

12. Final *y* changed to *i*.

accompaniment	cries	marriage	pitiful
applied	duties	memories	replied
applies	dutiful	mysteries	replies
babies	fanciful	mysterious	satisfied
beautiful	industrious	notification	strawberries
buried	jollity	occupied	supplied
buries	ladies	occupies	supplies
business	luxurious	opportunities	weariness

13. Words with troublesome consonants.

accelerate	attention	imminent	professor
accessible	banana	immovable	promissory
accommodate	buccaneer	impossible	recollect
accusative	color	innocence	recommend
across	crystallization	interrogative	rhythm
address	disappear	irresistible	successful
all right	disappoint	misspell	syllable
although	dissatisfaction	occasion	symmetry
among	dissipation	oculist	tobacco
amount	effeminacy	opposition	tragedy
any	exaggerate	parallel	umbrella
apparatus	excellent	paralysis	until
assassinate	imagination	Philippines	vaccinate
assurance	immaterial	possession	vacillate

14. Words with troublesome vowels.

aesthetic	competition	equivalent	procedure
altar	complement	exhilarate	proceed
bear	compliment	grammar	secede
beefsteak	convalescent	incredible	separate
blue	course	independent	similar
break	deceased	indispensable	solemn
Caesar	declarative	interested	sophomore
carriage	deficit	medicine	speech
celebrate	dependence	odor	stratagem
cellar	describe	poisonous	strategy
cemetery	destroy	precede	sufficient
color	development	prevalent	Tuesday
comparative	disease	privilege	weapon

15. Troublesome adverbs.

absolutely	comparatively	finally	hastily
accidentally	considerably	formerly	heavily
actually	definitely	grammatically	hungrily
alternately	easily	happily	immediately
comfortably	equally	hardly	irrevocably

mechanically	practically	securely	terribly
necessarily	quite	sincerely	therefore
nobly	regularly	specially	usually
ordinarily	safely	successfully	woefully
particularly	scarcely	tactfully	worthily

16. Words with various difficulties.

In reading the following words, be sure that you see *all* the letters, that you see them in the order in which they come, and that you do not see letters which are not there. Careful pronunciation will help in spelling most of them.

absence	dilapidated	literature	shoulder
acquiescence	diphtheria	maintenance	Shylock
angel	ecstasy	mischievous	Sohrab
angle	eligible	omission	stature
antecedent	enough	particularly	Stevenson
arctic	escape	peculiarity	stupendous
asks	everybody	perform	subtle
athletics	exhilarate	perhaps	surprise
auxiliary	February	permanent	synonym
barbarous	feudalism	perspiration	tedious
casualty	first	poetry	temperament
column	formerly	precedents	thoroughly
competition	government	probably	thought
complexioned	grievous	pronunciation	tremendous
conscience	idea	pumpkin	volume
conscientious	ideal	quantity	women
cough	irascible	quiet	Wordsworth
custom	knowledge	recognize	where
deaf	laboratory	representative	whether
definite	library	Rowena	which

17. Words with difficult past tenses.

asked	built	heard	meant
attacked	cast	knew	sought
bought	caught	led	thought
brought	forbore	quit	went

18. Contractions.

aren't	haven't	shan't	weren't
can't	he's	she's	what's
couldn't	I'll	shouldn't	who's
didn't	I'm	there's	won't
doesn't	I've	wasn't	wouldn't
don't	isn't	we'll	you'll
hasn't	it's	we're	you're

PRACTICE C

I. Your teacher will designate ten pupils to go to the black-board. Let the other members of the class successively read aloud ten of the following sentences. After reading a sentence once, slowly and distinctly, dictate to the pupils at the black-board the italicized words. The pupil who dictates the word must decide whether it is correctly written.

After ten words have been written, your teacher will change the pupils at the board.

1. *Mining, manufacturing, commerce, and agriculture* are the *principal* occupations of civilized people.

2. Three English *sovereigns* have been *women*.

3. *Traffic* regulations *usually* give first right of way *to* people on foot.

4. Modern laundries are *equipped* with *stationary* tubs.

5. To *write* well in shorthand requires more than a knowledge of *stenography*.

6. In the United States a native *woman* who marries a *foreigner* is not herself considered a foreigner.

7. In securing *their* own independence, the American *colonies* of Great Britain *won* greater freedom for all other English colonies.

8. In the House of Commons *there* are *too* many members for the *accommodations* provided.

9. The *capitol* is the most *prominent* building in the *capital* of the United States.

10. After his last great speech in *behalf* of the American colonies, Pitt was *borne* from the House of Lords in a dying *condition*.

11. Shakespeare says of the *autumn* trees that they are "*Bare*, ruined *choirs*, where late the sweet birds sang."
12. Stevenson wrote "*A Song of the Road*."
13. The discovery of gold in *California* led to the *development* of the Pacific States.
14. Wood is sold by the *cord*.
15. "Into the jaws of death *rode* the six hundred."
16. The Constitution of the United States gives the *right of suffrage* to women.
17. The *college* crew *rowed* too far down the river.
18. Honest *principles* are *fundamental* to lasting success.
19. *Stationery* shops sell paper.
20. Shakespeare was *born* in April, 1564.
21. Pipes are made of *lead*; pencils are made of *graphite*.
22. *Forewarned* is *forearmed*.
23. The *cord* is wound around a reel.
24. If the interest is not paid, a *mortgage* is *foreclosed*.
25. Bonds *bear* interest; stocks pay *dividends*.
26. Harmonized *chords* make an *agreeable* accompaniment for a melody.
27. Injury to the vocal *cords* affects the quality of the voice.
28. The rights of both *capital* and labor must be protected.
29. Are *there* any pupils in the class who are careless about pronouncing *their* final consonants?
30. Why should all countries protect *their* forests?

Did any one at the blackboard have all his list right? Who had the largest number right? Are any of the words unfamiliar to you? What are the reasons for failures? Did you ever say, when one of these words was marked *Wrong* on a paper of yours, "I knew that word"? You did not know it so well as you thought. You knew only the sound, and that perhaps imperfectly; you did not know the form. The real trouble is that you did not look squarely at it, thinking about it when you read it. How many of these words must you add to your "Never Again" list? Add any other words that confuse you because they are pronounced alike or almost alike.

II. Prepare at home at least five sentences for each word in your "Never Again" list. Bring the sentences to class and discuss them with other pupils. See whether there is any word in the list that no one needed to put in his book.

III. With the help of the dictionary study the pronunciation of the words in the following list. Then your teacher will send a group of pupils to the blackboard. Other members of the class, successively, will dictate the words. If any one misleads the pupils at the board by a wrong pronunciation, let him take the crayon in place of one of the others.

advice	cherubim	herring	manufacture
advise	children	inquiry	pattern
angel	chimney	lantern	pavement
angle	February	later	prophecy
asparagus	formally	latter	prophecy
athletics	formerly	loose	radish
brethren	heron	lose	respectfully

Was any word written correctly by all? What is the reason for the frequent misspelling of these words? Do you know any others in which the pronunciation causes you trouble in spelling? Add them to the words on the blackboard. Put all the troublesome words in your "Never Again" list.

Examine carefully and pronounce aloud every word that you try to learn.

All through the "Never Again" list keep tally by putting a check mark after the word every time you misspell it either in class or out. Each time you repeat a mistake try honestly to study that word again. Do not carelessly let yourself be caught repeatedly in the same trap. After a month, see which

pupils in the class never have had to record a single repetition of a mistake.

PRACTICE D

Read the following list through once. Your teacher will dictate it to you. Open your book and see whether you made mistakes that are suggested by the part of the word underlined. A knowledge of the derivation of these words will help you to avoid mistakes in spelling them.

<u>dis</u> appoint	<u>des</u> cription	<u>be</u> nefit	sepa <u>ra</u> te
<u>miss</u> pell	re <u>pe</u> tition	<u>ac</u> commodate	mischie <u>vo</u> us
emba <u>rr</u> ass	<u>a</u> bse <u>n</u> ce	<u>pro</u> secute	vi <u>ll</u> age
<u>pers</u> piration	<u>bu</u> siness	<u>per</u> secute	<u>diss</u> atisfy

At a later class meeting your teacher will dictate the list again. Have you every word right? If not, add to your "Never Again" list.

Learning to Spell New Words

Under the following heads write the words that you know now but did not know a year ago: Clothing, food, shelter, transportation, home life, studies, tasks, games, sports, recreations, inventions, religious exercises, business, general news, and information.

How many have you written at the end of fifteen minutes? Are you sure of the spelling of each one? Did you learn the spelling when you first heard the word? That is the time to fasten the spelling in your mind. When you meet a new word, try to see the written shape that it will take and to learn the correct pronunciation.

Ask another pupil to read his list aloud slowly. Stop him at the first word that is new to you. Ask him to write it on

the blackboard and to tell you what it means. Add it to your own list.

You have not really learned a new word until you have learned how to spell and to pronounce it.

Review

The framework of Chapter VII is shown below:

- I. Word Supply
 - A.* Using the dictionary
 - B.* Realizing vocabulary limitations
 - C.* Overworking words
- II. Word Choice
 - A.* Fitting words to the need
 - B.* Fitting definitions to terms
 - C.* Choosing synonyms
 - D.* Avoiding confusion of terms
- III. Word Construction
 - A.* Word history
 - B.* Word elements
 - C.* Word meanings, derived and accepted
- IV. Spelling
 - A.* Seeing words
 - B.* Hearing words
 - C.* Saying words

Select one or more of the divisions or subdivisions and explain to the class what you have gained by the suggestions and exercises under that heading. You may be able to write a paper on some of these aspects of word study. Select points that really mean something to you. Do not generalize about them all. Be definite.

VIII. TELLING STORIES

Some people always succeed in making their stories interesting. They have a way of picturing very simple incidents so that we can almost see them and they know how to make us feel with the characters in their stories.

To do this is not so hard as it looks. Thousands of the best stories deal with simple, every-day happenings. If you are puzzled as to what to write about, don't overlook the experience of yesterday that can be made interesting if you apply the few simple principles essential to a good story.

Here is a simple incident at a vacation camp that might easily come within the experience of any one. The writer did not have to wait for an accident, a hair-raising scare, or a crisis in life to get material for his tale.

THE MYSTERY OF THE MOUSE TRAP

The mouse trap — one of those little flat wooden affairs — had disappeared. Father had left it on the draining board, all set to entice the pestiferous rodents that were giving the girls and women of our camp family both mental and physical jumps. Mother had seen it there the last thing before she went to bed; so its location was established beyond the possibility of the doubt that the family frequently felt about father's assurances in such trivial matters. The disappearance of that trap was one more of those puzzling bewilderments that testify to the depravity of inanimate nature.

Where was that trap? The kitchen was searched in every corner. The box of kindling wood was emptied; the table and the ironing board were moved; the shelf where the baking powder and tea and coffee and salt were kept was carefully explored; so was the

cupboard under the sink, the litter under the stove, the box of miscellaneous utilities in the corner, and even the pan of garbage waiting to be carried to the dump. That trap was not in the room.

A dozen wild conjectures came from various members of the family. Had the mouse congress decreed an end to traps, and was this the first evidence that the mouse democracy had solved the problem of enforcing as well as of making laws? Had mousedom so frazzled sister's nerves that in a fit of somnambulant desperation she had made away with the visible symbol of her fears? Another horrible suspicion — had father perpetrated the mystery to escape the nightly boredom of setting traps? Was this a hint to our prosaic household that Conan Doyle was coming for another lecture trip and that his familiars were taking this method of enlisting the interest of the influential family of Grants?

For two days the suspense continued. When comments on the weather and the prospects of sister's becoming an actress went stale, the problem of the mouse trap threw us all into a brown study — whatever that is. Then it rained, and father started to put on his rubbers, which were — can you believe it? — in the closet where they belonged. And lo! there in the toe of the rubber was the missing trap, embracing the venturesome mouse.

Now father nails down his traps.

This story illustrates the principles of a good narrative. The writer does six things :

1. *He gives you the setting* — the when and the where.
2. *He tells you the situation* — that the trap, one made of a little piece of board, was set at night and was gone in the morning.
3. *He makes you know his characters.*
4. *He excites your interest and feeling* by telling how the room was searched and by giving the wild and somewhat humorous suggestions of the family. You see how father and sister are often bantered.

5. *He solves the mystery.* This is sometimes called the *dénouement* (which means the “outcome”). Don't forget this

word; you will see it and you may want to use it. Look up the pronunciation.

6. *He stops when he has told his story.* The last sentence is about as long a comment as should follow the dénouement of a story.

PRACTICE

1. Make a list of the items in the setting of *The Mystery of the Mouse Trap*.

2. Make a list of the devices used to develop suspense — to make you wonder where the trap has gone.

3. Make a list of the vivid words, particularly adjectives and verbs.

4. What would the story lose by the omission of the second paragraph?

5. Make a list of the allusions to various members of the family that add to the interest of the story.

Here is another story of an incident such as might occur to any of you. It was written by a first-year pupil in the William Penn High School of Philadelphia. She had to take her young nephew on a merry-go-round, and she takes you along too.

A MERRY-GO-ROUND

Did you ever know a youngster who did not dance a jig of delight when a merry-go-round was suggested? Well, my nephew Billy, aged five, is not an exception to the rule. The height of his ambition is, as he informed me the other day, to take tickets on a merry-go-round when he grows up, in order to get a lot of rides for nothing.

One evening last summer, after a picnic dinner at Willow Grove, our family agreed to walk over to the park and listen to some of Victor Herbert's music. I was instructed to take care of Billy, who has a mysterious habit of wriggling away like a little eel and dis-

appearing. When we entered the park, our attention was first attracted by the brassy, grinding music of the merry-go-round. Hundreds of electric lights glared from it as it whirled around. Billy proudly fished a quarter out of his pocket and with an important air purchased six tickets.

By this time the others had moved on toward the music pavilion, and I was grinding my teeth in anticipation of three horribly long rides. Billy impatiently tugged at my skirts and fairly dragged me onto the whirling torture. With a whoop of delight he made a rush for a big, brilliant, yellow-and-black giraffe and bounded upon its back. Reins in hand, he urged it to beat all the other steeds.

A loud clang of the gong announced the starting of the machinery, so I resignedly perched myself on a kangaroo and mentally calculated how bored I should be for the next few minutes. But I quickly changed my mind. At first we swung around slowly, and I was merely irritated by the shrieking clamor. Gradually the merry-go-round rotated more and more swiftly. The faces of the spectators became blurred and indistinct. A horrible dizziness stole over me. I clutched my kangaroo desperately around the neck with both arms and closed my eyes. Would the machinery ever stop?

I felt as though I must surely soon fly into space. I was becoming weak and faint, when I heard the most welcome sound in the world — the clang of the gong again. The machinery gradually stopped, and the merry-go-round came to a standstill.

After I had wiped the beads of cold perspiration from my forehead, I turned to see if Billy were still alive. His face was pink with excitement; his eyes glistened, and both dimples showed as he held up his four other tickets. I grasped him by the hand rather roughly, for I was ashamed of my weakness, and told him he had three other aunties who were perhaps fonder of whirling kangaroos than I.

ORAL PRACTICE

Prepare to tell a story to your classmates. Remember that you are all working together to learn to tell stories. Two or three of the class will do so well that you can imitate them

in your second attempt. The class will criticize you frankly, and you will be a good sport and try to profit by their suggestions. They will, on the other hand, tell you when you make a good point. You will stand in front of the class, and the pupils will have pencils and paper ready to write down any particularly fitting words — words that make them see and feel.

The following list of topics may suggest a story that you can tell :

1. Taking the first plunge into the swimming hole
2. Getting acquainted with a neighbor's dog
3. Earning my first dollar
4. Losing and finding the dollar I had earned
5. Spending my first dollar
6. The guests who came at the wrong time
7. Landing that fish
8. How I raised a prize pig
9. My acre of corn
10. My prize trip to the state capitol or to Washington (This trip should furnish incidents for several stories.)
11. The lost cows
12. Lost on a lonely road
13. Hunting for a lost child
14. Stuck between floors in an elevator
15. A noise at night
16. A mired horse
17. An automobile stuck in the mud
18. An untimely puncture
19. We were in time just the same
20. How we won the game
21. How I got father's permission
22. Falling down stairs
23. Staying after school
24. Taking a music lesson
25. Doing my hour of piano practice
26. Packing my suit case for a week's trip

- 27. Painting the fence — and me
- 28. My forgotten ticket
- 29. The visitors who got out at the wrong station

After you have told your story, your classmates will tell you :

(a) Whether you made your situation clear at the beginning of your story.

(b) Where you aroused their interest and feeling and where you failed.

(c) What vivid words you used and where you could have chosen a better word.

The Use of Suspense in Telling a Story

Read the following story by Theodore Roosevelt, noticing at what point your interest is greatest. Explain why.

AN ADVENTURE WITH INDIANS

My only adventure with Indians was in the course of a solitary trip to the north and east of our range, to what was then practically unknown country, although it now contains many herds of cattle. One morning I had been traveling along the edge of the prairie, and about noon I rode Manitou up a slight rise and came out on a plateau that was perhaps half a mile broad. When near the middle, four or five Indians suddenly came up over the edge, directly in front of me. The second they saw me they whipped their guns out of their slings, started their horses into a run, and came on at full tilt, whooping and brandishing their weapons. I instantly reined up and dismounted.

The level plain where we were was of all places the one on which such an onslaught could best be met. In any broken country, or where there is much cover, a white man is at a great disadvantage if pitted against such adepts in the art of hiding as Indians; while, on the other hand, the latter will rarely rush in on a foe who, even if overpowered in the end, will probably inflict severe loss on his assailants. The fury of an Indian charge and the whoops by which

it is accompanied often scare horses so as to stampede them ; but in Manitou I had perfect trust, and the old fellow stood as steady as a rock, merely cocking his ears and looking round at the noise.

I waited until the Indians were a hundred yards off and then threw up my rifle and drew a bead on the foremost. The effect was like magic. The whole party scattered out, as wild pigeons or teal ducks sometimes do when shot at, and doubled back on their tracks, the men bending over alongside their horses. When some distance off they halted and gathered together to consult, and after a minute one came forward alone, ostentatiously dropping his rifle and waving a blanket over his head. When he came within fifty yards I stopped him and he pulled out a piece of paper — all Indians, when absent from their reservations, are supposed to carry passes — and called out, "How! Me, good Indian!"

I answered, "How," and assured him most sincerely I was very glad he *was* a good Indian ; but I would not let him come closer, and when his companions began to draw near, I covered him with the rifle and made him move off, which he did with a sudden lapse into the most uncanonical Anglo-Saxon profanity. I then started to lead my horse out to the prairie ; and after hovering round a short time they rode off, while I followed suit, but in the opposite direction.

THEODORE ROOSEVELT, *Stories of the Great West*

When you had read the second paragraph, what did you think was going to happen?

At what point was your interest greatest? Why were you interested?

Would you have been as much interested if the story had begun : " I once drove off some dangerous Indians by pointing my gun at them and warning them to come no nearer " ? Give a reason for your answer.

Read over *The Mystery of the Mouse Trap*, page 272. At what point in the story do you know what really happened?

We should not be likely to read a story if we were not eager to know what happens. Uncertainty about what is going to

happen is called **suspense**. You are literally "held up," waiting for the end.

In each of the selections given on pages 272, 274, and 277 point out:

- (a) How you became interested in the story.
- (b) What incidents and details added to the suspense.

Discuss these two points as illustrated in some story you have read — *Treasure Island* or *Ivanhoe*, for example.

Create and sustain interest in a story by keeping the reader in suspense.

The Essentials of a Story

A story deals with incidents and events that happen in the lives of its characters. Something occurs that makes us desire to know how the action is to come out. Then other events grow out of this one, until a complete action is developed. The series of events through which the fate of the characters is determined is called the **plot**.

We must become interested in the characters, however, before we shall care very much what happens to them. For this reason the teller of a story must present his characters in a way that arouses our interest. We must feel a personal concern in the events of the plot because they affect the characters. The presentation of the persons in the story is called **characterization**.

The third essential element of a story is the **setting**. By setting we mean the time, the place, and the social conditions that serve as a background for the action of the story. Occasionally the setting becomes unusually important, especially when the chief purpose of the author is to portray an historical period or event or a social problem. Usually the time and the place are given in the first paragraph of a short

story, unless the withholding of some element of the setting happens to be necessary for the sake of suspense. Just how early in the story the setting should be completely revealed to the reader will depend on the purpose of the writer.

Every story, therefore, should give a clear idea of the characters and the setting. It should develop suspense in the reader or hearer, should work toward a **climax** or point of greatest interest, clear up the uncertainty, and stop. The story should begin, grow, and end.

Three essentials of a story are plot, characterization, and setting.

Beginning a Story

Many of the great novels of English literature begin in a leisurely way and wander on for forty or fifty pages before the exciting events of the plot begin. Such novels would not be likely to get into print to-day. The very first page of a modern novel and usually the first paragraph of a short story place the setting vividly before the reader, introduce some of the characters, and often begin the plot or action. The fact that a story should begin pointedly, however, does not mean that it should begin stiffly. A simple, offhand statement that gives the reader the necessary information is much better than an elaborate beginning.

Here are a few beginnings of stories by eminent story-tellers:

"Excuse me," said the man with side whiskers, as he turned to the passenger on the seat behind him, "but I heard you speaking of Europe awhile ago. You have been there, I take it."

"Yes, sir," was the reply.

ROBERT J. BURDETTE

That morning I was very late for school, so I was terribly afraid of a scolding — particularly since Master Hamil had said he would

examine us on participles and I knew not the first word about them! For a little while I thought of playing truant and wandering the fields.

ALPHONSE DAUDET

When I go into a bank I get rattled. The clerks rattle me; the sight of money rattles me; everything rattles me.

STEPHEN LEACOCK

As Mr. John Oakhurst, gambler, stepped into the main street of Poker Flat on the morning of the twenty-third of November, 1850, he was conscious of a change in its moral atmosphere since the preceding night. Two or three men, conversing earnestly together, ceased as he approached, and exchanged significant glances. There was a Sabbath stillness in the air, which, in a settlement unused to Sabbath influences, looked ominous.¹

BRET HARTE

What do you know about the setting of each of the stories whose beginning is given above? What do you know about the characters?

PRACTICE

1. Write several beginnings for stories that would illustrate the saying, "Modern inventions are not always unmixed blessings." The following list may suggest topics.

If you prefer, you may select topics of your own.

Your classmates will tell you whether your beginning will enable them to understand your story.

A fountain pen

A vacuum cleaner

A bicycle

A cream separator

A radio outfit

A telephone

A harvester

A motor boat

A burglar alarm

An automobile

An electric washer

A phonograph

A Delco lighting system

A milking machine

¹ By permission of, and special arrangement with, Houghton Mifflin Company.

2. Read your beginning over to see whether or not you have made the situation clear. Did you write the title in proper form?

3. Find a good beginning of a story in your class magazine or in a newspaper.

The beginning of a story must give the reader the setting for the incidents that follow.

Developing the Plot

The plot of a story should develop suspense and feeling. Every incident in it should heighten our interest in knowing how the characters will act and how the story will come out.

TY OF THE PLAYGROUNDS

The scene was the basket-ball court at Jumet, France. A match was about to commence between the men of Jumet and the men of the playground course at La Louvière; but the La Louvière team could muster only three men. There was nothing to do but to fill in with some of the boys of the La Louvière playground, a crowd of whom had followed their older friends to cheer them on to victory.

"Yes, Roger, you are pretty solid," the director consented. "You may play, and Robert may try his luck at forward. Ty? Oh, no, *mon petit*, you're quite too small."

The tiny lad's face fell, and he stood looking with pleading eyes at the director of the playground. Ten months before he had made his first appearance on the new playground, parading with the three thousand children of the La Louvière primary schools. Underheight, underweight, understrength, he had joined in the games and races with such ardor that, when he came out of his first shower bath, he had dropped unconscious on the floor. Buttered bread and rice custard pie, along with weeks of faithful attendance at the playground, had brought him up wonderfully; but he still looked a baby among the others. Nevertheless the

director could not resist the coaxing eyes. He softened his prohibition.

"Well, perhaps you may take Robert's place the second half."

The light of joy that sprang into little Ty's face showed that the "perhaps" had been accepted as a definite promise.

The first half, hammer and tongs! Robert and Roger worked hard, and the three grown-ups perspired valiantly; but Robert could not see the basket, and his partner ringed only two. Jumet, attacking hard, got an equal number. The score was 4-4 at half time.

Ty was on hand to claim his right to play. So into the game he went, replacing Robert at forward. His opponent towered mightily above him, but Ty was undismayed.

The second half started. Jumet got the jump and passed right to the goal, but missed the throw. Roger passed to the center; the center found his forward, who passed to Ty. What chance had such a little fellow against his giant guard? More than one might think. They were both after the ball, but it was Ty who got it. And he was not the lad to lose the ball on a wild pass. He dropped it to the ground an instant and then passed low around the leg of his adversary to his team-mate. Then he broke for the goal, received the pass, and coolly threw the basket, while his big opponent was still looking for him.

Cheers from the crowd.

Yet Ty was not through. In a few minutes he saw his partner grab the ball from a *mêlée* under the goal, whereupon Ty beat the field to his own basket, received a long pass, and added two more points to his team's score."

A third time he repeated the feat, and the game was saved. The 4-4 tie at half time was changed into a 15-6 victory, and Ty, tiny Ty, the *enfant débile* of last December, was the hero of this September day.

W. A. WIELAND, in *The American Junior Red Cross News* (Adapted)

In the preceding story point out the various details by which suspense is developed.

Ending a Story

The ending of a story is no less important than the beginning. The speaker who keeps on talking long after he has said what he has to say bores us. When your story has reached its natural conclusion, never add unnecessary details or any last thoughts that have just happened to occur to you.

Stop when you have finished.

PRACTICE

1. Examine the endings of the stories given in this chapter.
2. Write a concluding paragraph to one of the stories you began as directed on page 281.

The Outline for a Story

Many writers, particularly those of little experience, start to tell a story without a definite idea of what they are going to say. One who begins in this way will be successful only by accident. On the other hand, a writer who plans definitely the setting, the characterization, and the plot of his story will be much more likely to produce an interesting tale. He will choose details that show feeling and develop suspense and will omit those which do not help along his story. In other words, an outline will assist greatly.

In writing the story *Ty of the Playgrounds*, pages 282, 283, an outline like the following might have been used:

- I. The situation
A basket-ball team short one player
- II. Characterization
Ty, small but plucky
- III. Plot
A. Ty pleads for a chance

- B. Rejected because of small size, with a half promise for the last half
- C. Teams tied the first half
- D. Details of Ty's winning the game

PRACTICE

1. Write a brief outline for a story from your own experience or from observation. In telling such a story, it is usually possible to follow the time order of the events. Tell the story so that it will interest the class.

The following list may be suggestive :

- | | |
|--|--------------------------------------|
| A noise at night | A Halloween adventure |
| My first day in — School | The rescue |
| A tragic accident | A birthday experience |
| A storm and what it did | A misunderstanding |
| My first business experience | The ghost of Willow Glen |
| A Christmas present for — | The haunted house |
| A surprise party | The fairy's party |
| An imaginary experience in battle | The traveler's return |
| A moving picture of an event in my life twenty years hence | Getting the wrong package at a store |
| Getting the wrong suit case on a journey | And just then — |
| A mistaken opinion | More scared than hurt |
| Welcome news | Forgot my part |
| Not a sissy after all | Landing a big fish |
| Asking the girls to dance | Just an accident |
| Stranded at high tide | Locked out |
| An unexpected inheritance | Just in time |
| Terribly frightened | Growing into dad's clothes |
| | Didn't mean to do it |

2. Criticize your own story by answering the following questions :

- (a) Does your first paragraph make the situation clear?
- (b) Have you planned to keep your hearers in suspense?
- (c) Is the ending sharp and clear?

3. Write out your story as if for a short-story contest. Try to profit by the good points made by your classmates in telling their stories.

Did you begin each word in the title, except articles, prepositions, and conjunctions, with a capital?

Using Conversation

Compare the following versions of the same story. Conversation, or direct discourse, is used in the first; indirect discourse, in the second.

TIME IS MONEY

I

Mr. Robinson was the owner of a large furniture factory. Mr. Smith, who had been in his employ twenty years, was greatly offended because young Mr. Thomas, who had been with Mr. Robinson only six months, was advanced to the position of manager over Mr. Smith's head. After some hesitation, Mr. Smith went to his employer and asked why his many years of service had not been rewarded by a promotion.

"I am glad to see you and talk the matter over," said Mr. Robinson. "By the way, before we begin, can you tell me whether any logs came in last night?"

"I will see, sir," said Mr. Smith. He returned three minutes later, saying, "Yes, Mr. Robinson, some logs came in last night."

"How many?" asked his employer.

"I'll see, sir," answered Mr. Smith as he left the room. Returning in a few minutes, he said, "Five carloads."

"What kind of logs are they?" asked Mr. Robinson.

"I'll see, sir," said Mr. Smith, starting for the door. His next answer was, "Three carloads of white oak and two carloads of maple."

"Please ask Mr. Thomas to step in here for a moment," said Mr. Robinson. As the new manager entered, the employer asked, "Mr. Thomas, did any logs come in last night?"

"I'll see, sir," said Mr. Thomas. He returned a few minutes later, and said, "Yes, Mr. Robinson, five carloads of logs came from Brown and Dawson on the two-thirty freight last night. There were three carloads of white oak and two of hard maple. The cars are on our siding still loaded."

As the new manager left the room Mr. Robinson said: "Mr. Smith, you have given me faithful service for many years without much advance in salary, although I should have been glad to promote you if I could have afforded it. You went out three times just now to find the answers to my questions. Each time you took up several minutes of my time. Yet the information you gave me was not so complete or accurate as that which Mr. Thomas gave me the first time. My time is worth one hundred dollars a day. I pay you thirty-five dollars a week in money and several hours of my time. I can afford to pay Mr. Thomas one hundred dollars a week because he does important work without taking my time unnecessarily."

II

Mr. Robinson was the owner of a large furniture factory. Mr. Smith, who had been in his employ twenty years, was greatly offended because young Mr. Thomas, who had been with Mr. Robinson only six months, was advanced to the position of manager over Mr. Smith's head.

Mr. Smith went to Mr. Robinson to complain of the treatment he had received. Mr. Robinson received him kindly but asked him, before talking his case over, to tell him whether any logs had come in the night before.

Mr. Smith said that he would see, and went to find out. He returned three minutes later and reported in the affirmative. Mr. Robinson then asked him how many. Mr. Smith said that he would see. He went out and returned in a few minutes with the report that five carloads had come in. The employer then asked what kind of logs they were. Again Mr. Smith went to find out. He returned, saying that there were three carloads of white oak and two carloads of maple.

Then the new manager was called in. As he entered, Mr. Robinson asked him, in turn, whether any logs had come in the

night before. Mr. Thomas left the room, saying that he would see. A few minutes later he entered and reported that five carloads of logs had come in on the two-thirty freight the night before, from Brown and Dawson; that there were three carloads of white oak and two carloads of hard maple; and that the cars were still standing loaded on the siding.

Mr. Robinson then dismissed Mr. Thomas and told Mr. Smith that he would have been glad to promote him if he could have afforded it. But he said that Mr. Smith had gone out three times to find out about the logs, and even then had not brought back information as complete or as accurate as that which the new manager had brought the first time. The employer said that his time was worth one hundred dollars a day, that he paid Mr. Smith thirty-five dollars a week and several hours of his own valuable time, while he paid Mr. Thomas a hundred dollars a week because he did valuable work without taking his employer's time unnecessarily.

Why is the second version so tame and lifeless as compared with the first?

PRACTICE

Prepare to tell the class about some experience you have had. The following list may suggest a topic. Begin by trying to picture the affair as it actually happened. Then make notes of your principal points and think how you will introduce conversation.

- | | |
|--|--|
| 1. Earning money for tickets to the circus | 9. Learning to knit |
| 2. Buying a hat | 10. How we got along when mother was away |
| 3. A disagreement between schoolboys | 11. My first night in a sleeping car |
| 4. Going after the cows | 12. Five dollars to spend (Tell what you would do if you were given five dollars that you must spend at once.) |
| 5. The day I had a "grouch" | |
| 6. The wonderful touchdown | 13. Hay dry and a storm coming |
| 7. A disappointment | |
| 8. How I came to miss the train | |

- | | |
|--|-----------------------------|
| 14. When my pony balked | 16. Once when I came out on |
| 15. One time when I got the
worst of it | top |
| | 17. Alone in the house |

After you have told your story, your classmates will tell you :

(a) Whether you made clear the *who*, *when*, and *where* of your story.

(b) Whether you kept them in suspense.

(c) Whether your details were well selected.

Description in a Story

In Theodore Roosevelt's story on page 277, a very brief description of the scene is given in order that the events of the story may be understood.

Description of the characters often plays an important part in a story. The following very familiar example from Dickens's *A Christmas Carol* is an excellent illustration :

Oh ! But he was a tight-fisted hand at the grindstone, Scrooge ! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner ! Hard and sharp as flint, from which no steel had ever struck out generous fire ; secret and self-contained and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice. A frosty rime was on his head and on his eyebrows and on his wiry chin. He carried his own low temperature always about with him ; he iced his office in the dog days, and didn't thaw it one degree at Christmas.

Compare, also, the description of William the Testy in Irving's *Knickerbocker's History of New York* :

His visage was broad, and his features sharp, his nose turned up with the most petulant curl ; his cheeks were scorched into a dusky

red — doubtless in consequence of the neighborhood of two fierce little gray eyes, through which his torrid soul beamed with tropical fervor. The corners of his mouth were curiously modeled into a kind of fretwork, not a little resembling the wrinkled proboscis of an irritable pug dog — in a word, he was one of the most positive, restless, ugly little men that ever put himself in a passion about nothing.

Writers are seldom called upon to write purely descriptive passages of any considerable length. Description is a means of enlivening a story, of making the setting clear, vivid, and harmonious with the theme, and of making the characters seem more lifelike.

PRACTICE

1. Prepare to read to the class a description of a scene or a character that makes more real a story that you have read in a book or in a magazine. Good illustrations may be found in *Ivanhoe*, in *Treasure Island*, and in Irving's *Sketch Book*.

2. Give an oral description of some one you know. Try to make the details of your description bring out some prominent characteristic, as do the two models given above from Dickens and Irving. Avoid making your description a mere catalogue.

3. Give a description of a camping scene or a picnic that will convey an impression of cheerfulness.

4. Write out in one or two paragraphs the best description you gave orally.

Choosing Vivid Words

Theodore Roosevelt, in the first paragraph of the story of his adventure with the Indians (page 277), says:

The second they saw me they whipped their guns out of their slings . . . and came on at full tilt, whooping and brandishing their weapons.

What is the effect of changing the italicized words so that the passage reads as follows :

When they saw me they took their guns out of their slings . . . and came on as fast as they could, shouting and brandishing their weapons.

More general words have been substituted for the very specific words used by the author. For example: *when* is general, *the second* is specific. *Whipped* and *at full tilt* are picturesque, that is, they raise definite pictures in our minds. *Shouting* is general; *whooping* refers to a particular kind of shouting.

Point out a vivid expression in the third paragraph of the same selection.

Change the passage from Dickens, given below, so that it will read "Not a noise from the mice behind the paneling." The word *noise* could be applied to any sound. *Squeak* and *scuffle* refer to particular or specific noises. Compare the effect of the two readings.

Point out the vivid and telling words in the following selection :

Not a latent echo in the house, not a squeak and scuffle from the mice behind the paneling, not a drip from the half-thawed waterspout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty storehouse door, no, not a clicking in the fire, but fell upon the heart of Scrooge with softening influence, and gave a freer passage to his tears. . . .

The Ghost smiled thoughtfully and waved its hand, saying as it did so, "Let us see another Christmas!"

Scrooge's former self grew larger at the words, and the room became a little darker and more dirty. The panels shrank, the windows cracked; fragments of plaster fell out of the ceiling, and the naked laths were shown instead; but how all this was brought

about, Scrooge knew no more than you do. He only knew that it was quite correct, that everything had happened so, that there he was, alone again, when all the other boys had gone home for the jolly holidays.

There are, of course, many times when you need to use general words. Usually, however, you give more information when you use specific words. If, for example, you say, "He plays a good game," you do not tell whether he plays baseball, tennis, football, or hockey. You may be more specific, and say, "He plays a good game of baseball." This is better, but it is not so informing as "He is an excellent pitcher." Now we know what game he plays and in what position in the game he excels.

Use specific words to gain vividness and force.

Making Comparisons

Specific and picturesque words can often be used in comparisons so as to add greatly to the vividness of the expression. For example, the comparison at the end of the following description is very forceful:

The parson was a little, meager, black-looking man, with a grizzled wig that was too wide and stood off from each ear, so that his head seemed to have shrunk away within it, like a dried filbert in its shell.

Compare (a) and (b) of each of the following statements:

1. (a) A false friend remains true only during your prosperity.
(b) A false friend is like a shadow, which attends only when the sun shines.
2. (a) This once peaceful island became very warlike.
(b) This once peaceful island resembled a fierce little warrior in a big cocked hat, breathing gunpowder and defiance to the world.

3. (a) Many other things change, but justice never does.

(b) Justice is like the North Star, which is fixed, and all the rest of the world revolves about it.

The second statement in each of these groups presents the thought in a vivid way by means of a comparison between two things that are essentially unlike. Such comparisons are called **similes**. The comparisons are expressed by such words as *like*, *as*, and *than*.

A literal comparison between two similar things would not be called a simile. For example :

Her hat is like the one you had last year.

Sometimes the comparison is merely implied, not definitely expressed by such words as *like*, *as*, *than*. Such a comparison is called a **metaphor**. For example :

A man's manners are a mirror in which he shows his likeness to an intelligent observer.

This statement is a metaphor because the comparison between *manners* and *mirror* is simply implied.

A simile would be, "A man's manners are *like* a mirror."

Compare (a) and (b) of each of the following groups :

1. (a) It is better to annoy a friend than always to agree with him.

(b) Better be a nettle in the side of your friend than his echo.

2. (a) An unfortunate experience is worth more than many warnings.

(b) One thorn of experience is worth a whole wilderness of warnings.

3. (a) If some one told you that you were making a serious mistake, would you reprove him or try to correct your error?

(b) If your mirror told you that your face was dirty, which would you do — smash the glass or wash your face?

PRACTICE

1. Bring to class a short story from a paper, a magazine, or a book. Underscore the words that are particularly forceful and telling. Read the story to the class. The class will note the forceful words as you read. What words underscored by you were not noticed by any one else? What words mentioned by members of the class did you fail to underscore?

2. Go over each of the stories that you have written this term and substitute more forceful words wherever you can. Try to make your meaning more vivid by the use of similes and metaphors.

3. Bring to class the best story that you ever wrote. Before rereading your story to the class, criticize it as directed on pages 277 and 285.

4. Let each member of the class bring a copy of the same issue of a local paper. Study some news story to see where more forceful words can be substituted.

5. Listen to a public speaker to determine whether his verbs and adjectives are used with special fitness. Does he use general or specific words? Does he use any similes or metaphors which are so striking that you cannot forget them? Report to the class your observations, giving illustrations of the speaker's success or failure in the choice of words.

6. Prepare to tell the class a humorous story. The class will decide:

(a) Whether you carried them along by your interest and animation.

(b) Whether you developed surprise.

(c) Whether your words were well chosen.

(d) Whether the class laughed in the right place.

The following anecdote illustrates the meaningless questions so often asked :

A man rushed down the platform just as a train was pulling out. He frantically waved one of his twenty-five-pound grips, in his effort to induce the brakeman on the rear of the train to signal to the engineer to slow down. For a hundred yards he sprinted, only to give up the race.

A sympathetic bystander drawled out to the limp, exhausted figure, "Were you trying to catch the train?"

"Oh, no," gasped the traveler, "I was just chasing it out of the yard."

What is the purpose of the expressions, "frantically waved," "a hundred yards," "exhausted figure," "gasped"?

7. Decide which member of the class has told the best story. What were the most effective words?

The effectiveness of your incidents and details can be made or marred by your choice of words. Ordinary, inexact, unpicturesque words produce a vague, blurred impression on the mind of the reader. Try to find the words that will do their work crisply, words that "hit the nail on the head."

Reproducing a Short Story

The modern magazine has created an unprecedented demand for short stories. Among the many writers of various nationalities who have produced unusually good short stories are the following :

Nathaniel Hawthorne

Washington Irving

Edgar Allan Poe

Bret Harte

William Dean Howells

Thomas Nelson Page

Mary Wilkins Freeman

O. Henry

Booth Tarkington

Mary Roberts Rinehart

Fannie Hurst

Irvin S. Cobb

Edna Ferber

Zona Gale

Harry Leon Wilson

Mary Raymond Shipman Andrews

Mary Heaton Vorse

A. Conan Doyle

Rudyard Kipling

John Galsworthy

Katherine Mansfield

William Somerset Maugham

Leonard Merrick

Stacy Aumonier

Guy De Maupassant

Maxim Gorky

Knut Hamsun

Selma Lagerlöf

Select a story from one of these authors and study it very carefully. Make an outline of it. Fix in your mind the names of the characters, the plot incidents, the means of creating suspense, and the climax. Tell the story in five minutes.

The class will decide :

(a) Who told the best story.

(b) Who used the most vivid words.

(c) Whose manner of telling the story was most pleasing.

(d) Whose enunciation was best.

PRACTICE

I. Write or prepare to tell orally a story from one of the following situations :

1. A rich young American was caught in Berlin at the beginning of the World War. He had lost his passports, his money was gone, and he could get no more. Worst of all, the English accent he affected caused him to be arrested as a British spy.

2. The baseball team had planned to take the nine o'clock train for R—. By a change in the train schedule, a fast train had been put on at 8.55 which stopped only at a city one hundred miles beyond R—. Albert Ralston, the star pitcher, boarded the fast train by mistake. Tell the story from the point of view of either Albert or the manager of the team.

3. You had planned a large party. The refreshments were to be served by a new caterer. You live at 127 Berry Avenue. The caterer delivered the refreshments at 127 Berry Street, where, by a strange coincidence, there was a party scheduled for the same night. Tell the story from the point of view of either one of the hostesses or of the caterer

4. The owner of the only wood lot within many miles had been annoyed by thefts of logs. One day he sent his twelve-year-old son past the lot after the mail. The boy followed a strange dog into the woods. The animal led him to a party of men loading logs. Tell the story from the point of view of the boy.

5. At a convention to which he went as delegate, a collegian met a young woman whom he had known in college. She asked him to call. By mistake he rang the bell at the wrong house. He then observed the name "Brown" on the door. Thinking to get away gracefully, he asked the very dignified woman who opened the door if Mr. Thompson was in. The woman answered, "Yes, come right in."

6. A graduate of a high school returned to visit the school after his first term in X—— College. He put on all sorts of airs and laughed at his unsophisticated schoolmates who had never been to X. Invent details to show his swagger and tell an incident that puts him in his true light.

7. A woman living on the frontier was left alone one bitter cold night. There was a gentle tap on the door. She opened it and six Indians asked for shelter. She admitted them and retired to the one other room in the cabin. (Show her feelings.) Once during the night she opened the door slightly and the Indians, who were sleeping around the fire, all sprang up. In the morning they left without a word. For the next three or four months she was frequently surprised to find a turkey, a haunch of venison, or other game at her door in the morning.

8. An absent-minded professor was urged by his wife to bring their car home after class and drive her to a tea. He held his class later than he had intended, then almost ran the eight blocks home — to discover that he had left the car at the college. (His wife's remarks will be the climax to the story.)

9. Two girl chums could not bear separation over week-ends. To satisfy parents prejudiced in favor of having children at home occasionally, they see-sawed between houses, sharing chores, eating or sleeping wherever the family was most insistent on daughter's presence. After one such week-end, Kathryn's parents wanted her at home. To avoid her big brother's teasing, Kathryn with her chum, Lois, slipped up the back stairway and went to bed without notifying anybody. Later, her brother was sent to bring Kathryn home. Lois's mother telephoned that the girls had left there hours earlier. After a frantic search, the girls were discovered, apparently asleep, in Kathryn's own bed.

II. Read or tell your story to the class.

III. The class will decide by vote who has written or told the most interesting story. Why was this story interesting? Was its interest due to the manner in which it was told or to the story itself? Was it given in a monotone or in a well-modulated voice?

IV. Give a list of the vivid words that were used.

Review

1. What is meant by suspense? setting? characterization? plot? climax?

2. Bring to class one paragraph from a story to illustrate setting, one to illustrate characterization, and one to illustrate plot.

3. Bring to class a book or a magazine story that has a good beginning. Show why you selected this beginning as an illustration.

4. Give a sketch of a good plot from some book that you have read.

5. How does an outline help in writing a story?

6. Give illustrations of specific and of general words. Why are the specific words the more vivid?

IX. WRITING BUSINESS LETTERS

How do the following letters differ in purpose and form from the friendly letters on pages 211 to 237?

Note carefully each detail of arrangement in the letters and prepare to explain their value. Where is the address placed?

THE ALLEN COAL COMPANY
104 WEST NINETY-THIRD STREET
CHICAGO, ILL.

Mr. J. W. Townsend
10231 Prospect Avenue
Chicago, Illinois

August 1, 19-

Dear Sir:

Have you laid in your coal for the winter?
If not, I should like to supply you.

I have recently purchased the yards and business of the Allen Coal Company and am prepared to give you prompt and satisfactory service at the lowest possible rates.

As you know, coal is cheaper now than it will be next month. I can deliver range coal of the best quality for \$15.80 a ton and No. 2 Chestnut for a dollar less. The cost of other sorts will be in proportion. Why not order now and have the advantage of these low prices? Call up Beverly 210.

Very truly yours,

Horace M. Sand

108 Lorain Ave.
Chicago, Illinois
Dec. 12, 19—

Perry Mason Company
Boston, Mass.

Gentlemen :

You will find inclosed a post-office money order for \$2.50 in payment of a year's subscription to *The Youth's Companion*. Send the paper to Amos Judd, 229 Aurora St., Helena, Montana, beginning with the January number.

Please send me premium No. 400, the Boy Scout's knife, which you give for one new subscriber.

Yours truly,
Alfred Funston

Everybody needs to know how to write good business letters.

PRACTICE

1. Make a list of all the business transactions you can think of that immediately concern your own home. Underline those in which the post office was used by one or both parties to the transaction.

2. Examine some business letters. See how many comparisons you can make between these and the personal letters which you studied in Chapter VI. What are some of the things that a business letter aims to do?

3. Make a collection of business letters, and paste or bind them in a book.¹ Doubtless many of your friends and relatives will be willing to aid you in this. How many kinds of letters can you obtain? For example, there are buying, selling, collecting, announcing, begging, and complaining letters. These might all be grouped under (1) Buying letters, those written to obtain something, and (2) Selling letters, those

¹ It may be possible to arrange a convenient system of filing.

written to persuade some one to buy or receive something. Examine each business letter that you secure, to decide which of these it is. Paste those of a buying character in the first half of your book and the others in the second half, unless you file them.

PRACTICE B

Write one of the following letters :

1. Ask the Circulation Department of your city or state library for reference lists or literature on the following topics in which members of your class are interested: the high cost of living, forestry, aviation, educational possibilities of moving pictures, immigration, the tariff, Theodore Roosevelt.

2. Send in summer subscriptions to a periodical for which members of your class have been subscribing. Tabulate the names and addresses of the pupils, inclose a money order, and give the length of the subscription, with beginning and closing dates.

3. Order suits for your basket-ball team.

4. Order furnishings for refitting your bedroom.

5. Household goods have been damaged in moving. Write to the freight agent, stating the nature and the amount of the damage, and ask that an inspector call to see about an adjustment.

6. Write the reply to the letter in No. 5.

7. Write to find out why one of the subscriptions ordered in No. 2 has not been received, giving all necessary details.

8. Write a letter to another school to arrange for some game, athletic meet, debate, or oratorical contest. Be definite about details of expenses, profits, and scholastic rank of contestants or members of teams. so that if your terms are accepted, your letter will serve as a contract.

9. Write to your school principal or librarian, giving a list of books that you would like to have added to the school library.

10. You are interested in some particular line of work as your future vocation. Write to some one who has succeeded in this line, asking information about preparation and opportunities.

11. Answer this advertisement :

Wanted — An office boy or girl who wishes to grow into the business. Possibility for advancement. Must have high-school education. Universal Electric Company, 100 Broadway, New York.

Usage in Business Letters

Look over your collection of business letters and compare your specimens with those in this book. What can you learn with regard to :

- | | |
|------------------------|---------------------------------------|
| (a) General appearance | (e) Margins, spacing, capitalization, |
| (b) Heading | etc. |
| (c) Address | (f) Complimentary close |
| (d) Salutation | (g) Signature |

Usage in business letters varies somewhat. This is largely due to the fact that the typewriter has brought with it a number of changes in the conventions formerly observed. An example of this is the so-called "block style," in which each line of the address is begun at the common margin instead of being indented. See the letter on page 299. Because it is a convenient form for typewritten letters, and less crowded for handwritten letters as well, it is now commonly employed.

Certain forms are sanctioned by good usage. The studies which follow will help you to decide what they are and to develop the habit of using them.

The Parts of Business Letters

The parts of a business letter are :

- | | |
|-------------------|----------------------------|
| 1. The heading | 4. The body |
| 2. The address | 5. The complimentary close |
| 3. The salutation | 6. The signature |

THE HEADING

The heading is never omitted from a letter of business. It is necessary to the person or firm addressed when making reply ; it is useful in filing, as business houses generally put letters away in the order of their receipt ; and it makes the return of the letter possible in case the Dead-Letter Office has to handle it.

Almost every one who is engaged in business or in a profession makes use of a printed letterhead. Study the following examples and compare them with those found elsewhere. What items are commonly included in a letterhead? What advantage is secured by their use?

JOHN A. DALE, C.E.
26 PEARL STREET
NEW YORK

THE FISKE CLARKE COMPANY

EXPORT DEPT. 19 WATER ST.
WHOLESALE 21 MARKET ST.
WAREHOUSE 622 N. DELAWARE AVE.

BROAD AND CHESTNUT STREETS

PHILADELPHIA, PA.

Chautauqua Institution
Chautauqua, New York

OFFICE OF THE PRESIDENT

Even boys and girls, who have no letterheads, have occasion to write business letters, and doubtless you are not an exception. For such letters the paper should be white and unruled, should have a surface suitable for ink, and should be about

8½ inches by 11 inches in size. Place the heading about two inches from the top of the page, and so arrange it that each line will begin about half an inch farther to the right than the preceding line, while the last line will end not far from the right-hand margin of the letter. This margin, like that at the left, will be from three quarters of an inch to an inch and a half wide, depending upon whether the body of the letter is long and nearly fills the page or is short and is symmetrically arranged in the center.

If the heading includes a street number, as it always should when one is writing from a city, use three lines, placing the street number on the first line, the name of the city and the state on the second line, and the date on the third line. If only two lines are used, place the date by itself on the second line.

Avoid abbreviations, except (a) for long names of states, (b) for long names of months, and (c) for the words *Street*, *Avenue*, *Rural Free Delivery*, *North*, *East*, *South*, and *West*.

The following are the common abbreviations for the names of the states, territories, and possessions of the United States:

Ala.	Ga.	Minn.	N. J.	S. Dak.
Ariz.	Ill.	Miss.	N. Mex.	Tenn.
Ark.	Ind.	Mo.	N. Y.	Tex.
Calif.	Kans.	Mont.	Okla.	Va.
Colo.	Ky.	N. C.	Pa.	Vt.
Conn.	La.	N. Dak.	P. I.	Wash.
D. C.	Mass.	Nebr.	P. R.	Wis.
Del.	Md.	Nev.	R. I.	W. Va.
Fla.	Mich.	N. H.	S. C.	Wyo.

Alaska, *Guam*, *Hawaii*, *Idaho*, *Iowa*, *Maine*, *Ohio*, *Oregon*, *Samoa*, and *Utah* should not be abbreviated.

The abbreviations of the names of the months are :

Jan.	Mar.	Aug.	Oct.	Dec.
Feb.	Apr.	Sept.	Nov.	

Notice that *May*, *June*, and *July* are not abbreviated.

When the name of a street is a number consisting of two words, it is often desirable to use figures instead of spelling the number ; when the number is a single word, spell it out. For example, you should write " W. Second St." or " S. Twentieth Ave." ; but you may write either " W. Twenty-fourth St." or " West 24th Street " ; either " E. Thirty-third Ave." or " East 33d Avenue." Do not abbreviate the words immediately preceding and following a number in figures. For example, write " North 47th Street," not " N. 47th St." Likewise avoid the use of numerals for the name of the street when a house number immediately precedes it.

SEVEN "NEVERS"

1. Never use the number of the month instead of its name.

Right: March 11, 19—

Wrong: 3/11/19—

2. Never substitute the day of the week for the date of the month.

Right: April 16

Wrong: Monday

3. Never use *st*, *nd*, *d*, or *th* in the date of a letter.

Right: April 4, 19—

Wrong: Apr. 4th, 19—

4. Never omit the complete number of the year.

Right: 1925

Wrong: '25

5. Never abbreviate the name of the city.
6. Never put part of the heading at the close of the letter.
7. Never omit the name of the state. There are eleven Bostons, sixteen Brooklyns, twenty-four Clevelands, seventeen Charlestons, fourteen Denvers, twenty-six Kingstons, and twenty-eight Washingtons in the United States.

The positions for the commas in each line of the heading may be thought of as representing omitted words. For example, we may read "556 Main Street *in the city of* Malden *in the state of* Massachusetts on March 31 *in the year* 19—." The beginner should make a practice of thinking these omissions until he can punctuate the headings of his letters without hesitating.

It has become the preferred practice to omit punctuation at the ends of the lines making up the heading. The fact that each line always ends a complete section of the heading makes punctuation unnecessary. Of course abbreviations must be followed by periods.

No matter how often one writes to the same person, he should always include his own address and the date of the letter. The correspondent should not be expected to refer to his files to secure any of this information.

PRACTICE

I. Draw lines on paper or on the blackboard to represent a page of a business letter and write out the headings indicated by each of the following groups of items. When appropriate, arrange these items as a letterhead.

1. hotel bellevue beacon st boston mass april 10 19—
2. r f d route 4 mc comb ill march 7 19—
3. 870 flushing ave brooklyn n y july 6 19—
4. the plains 440 east denton st biloxi miss april 20 19—

5. 328 n german st helena feb 3 19— montana
6. carey january 15 19— ohio
7. haskell hall university of chicago may 19 19— chicago ill
8. birmingham high school birmingham ala principal's office may 10 19—
9. masonic temple room 210 chicago ill june 22 19—
10. may 17 19— kearney/nebraska state normal school
11. gerdes munson and smith attorneys at law 1321 college ave new york n y march 7 19—
12. whiting hall knox college galesburg ill office of the dean of women october 25 19—
13. san jose high school april 10 19— department of english san jose california
14. april 19 19— rome american embassy italy
15. denver tribune building july 4 19— colorado room 611
16. barr and wright carpenter contractors 95 bell street may 4 19— telephone 288W
17. july 30 the carr summer resort 19— holland mich
18. 1820 west 96th street may 16 the national yeast co 19— chicago illinois

II. Exchange papers with a classmate and correct as to (a) design and (b) the rules given on pages 305, 306.

III. Plan a letterhead for each of the following, using actual addresses if possible :

- | | |
|-----------------------|----------------------------------|
| 1. A banker | 6. The owner of a mill |
| 2. A lawyer | 7. A dairy farmer |
| 3. A furniture dealer | 8. The superintendent of schools |
| 4. A grocery firm | 9. A newspaper office |
| 5. A carpenter | 10. A dentist |

IV. Write a letter to some business house, asking further particulars about an article that you have seen advertised in the papers. The class will decide whether your letter is courteous and clear.

THE ADDRESS

The introductory address of a business letter is usually placed on the line below the last line of the heading. It is begun at the left-hand margin, that is, three quarters of an inch to an inch and a half from the edge of the paper. In handwritten letters each succeeding line is often indented a half inch more than the one above it. Typists, however, usually begin each line at the margin in what is known as "block style," as in the address of Miss Corey and of The Morton Iron and Bridge Works below.

Mr. Frank L. Cramp
Parlinville
York County, Pa.

Manager of the Sales Department
Lee & Pusey Woolen Mills
Minneapolis, Minn.

Mmes. Wilson and Barlett
229 Fourth Street
Addison, Iowa

Messrs. Brown and Britton
147 Wabash Ave.
Cleveland, Tenn.¹

Miss Amy Corey
617 Dorr Street
Toledo, Ohio

The Morton Iron and Bridge Works
1129 West 23d Street
Scranton, Pa.

Dr. Harvey Ainsley
President of Alma College
Alma, Mont.

Senator John F. Marr
Senate Office Building
Washington, D. C.

The Honorable John Lee
Mayor of Kokomo
Kokomo, Okla.

Sister Beatrice
Academy of Our Lady
Atlanta, Ga.

In letters to college teachers and other professional persons, it is customary to place the address at the end of the letter, on

¹ It is never permissible to use the word City instead of the name of the place.

the line following the signature and at the left-hand margin. In this case a friendly form of salutation is used, such as, *Dear Mr. —*, *Dear Dr. —*, *Dear President —*, or *Dear Walter*. Note the following examples:

1

Dear Miss Corey,

Sincerely yours,
James R. Locket

Miss Amy Corey
617 Dorr St.
Toledo, Ohio

2

Dear Dr. Batey,

Very truly yours,
(Miss) Mary L. Field

Dr. Agnes Batey
Purdue University
La Fayette, Indiana

3

Dear Mr. McCleary,

Very truly yours,
William Alden

Mr. Thomas G. McCleary
Suite 24, Harvard Block
Memphis, Tenn.

Observe the following usages :

1. The name of the person or firm addressed should always be preceded or followed by a title of respect, except in the case of a corporation or a society. The most common terms of respect are *Mr.* (pronounced "mister"), *Miss*, and *Mrs.* (pronounced "missis"). Other titles much used are *Reverend* (for a clergyman), *Professor* (for a college or university instructor), *Doctor* (for a physician or a doctor of philosophy), and *Honorable* (for a man holding an important public office, such as judge, governor, mayor, or senator).

2. These titles (except *Mr.* and *Dr.*, which are always abbreviated) may be abbreviated when used in the superscription, but not in any other part of the letter.

3. Only one title should be used. It is proper, however, to write *The Reverend Mr. Sayce*.

NOTE. The abbreviation *Esq.* after a lawyer's name is no longer in common use.

4. Never address a woman by her husband's title. Write *Mrs. Edward Wrightson*, not "Mrs. Judge Wrightson"; *Mrs. Clyde McGee*, not "Mrs. Rev. McGee"; *Mrs. John Morton*, not "Mrs. Dr. Morton."

5. In the case of a person holding a special position, it is customary to devote a line of the address to his distinguishing title. Examples of this are *Managing Editor*, *Superintendent of Sanitation*, *Head of the Advertising Department*, *Commissioner of Pensions*. For example :

Mr. James Olney Pierce
Head of the Advertising Department
Marshall, Nay, and Beck
San Francisco, Calif.

Mr. Eugene La Rome
Superintendent of Sanitation
Cairo, Egypt

Mr. Richard T. Wiles
Editor of the New Magazine
27 West 23d Street
Houston, Tex.

6. The abbreviations permissible in the introductory address are *Mr.*, *Mrs.*, *Dr.*, *St.*, *Ave.*, and *R. F. D.* Do not abbreviate (1) *Master*, (2) *Professor*, and (3) *President*. Do not abbreviate the given name of a correspondent, unless he himself habitually does so. For example, write *Charles H.*, not "Chas. H." or "C. H.," unless the correspondent always signs himself in that manner.

7. Capitalize all important words. It is now customary to omit punctuation at the ends of the lines of the address as in the heading. Abbreviations are, of course, always followed by periods.

The address should indicate exactly and courteously to whom and to what place the letter is directed.

THE SALUTATION

When acquaintances who have not seen each other for some time meet, they shake hands. When one man wishes to speak to another, perhaps a stranger, he begins with a polite expression of some sort, such as, "Good morning" or "This is Mr. —, I believe." Similarly, business letters, like personal letters, always open with some conventional phrase of politeness. What this is depends upon whether an individual or a firm is being addressed and upon the relationship between the parties; but the range in the case of business letters is not very wide. *Dear Sir* and *Gentlemen* are the most common.

Gentlemen is especially appropriate for a board of directors or a committee, and appears to be taking the place of *Dear Sirs* in ordinary letters. *Sir* or *Sirs* is very formal and is used only in saluting a public official or the editors of magazines in a letter to be published. *Dear Mr.* — or *Dear* — is intimate and is appropriate in a business letter to a friend. When this form of salutation is used, the introductory address should come at the end of the letter. (See pages 308, 309.)

The corresponding feminine forms are *Madam*, *My dear Madam*, *Dear Madam*, *My dear Miss* (or *Mrs.*) —, *Dear Miss* (or *Mrs.*) —. The salutation to a firm of women should be *Ladies*. *Messrs.* and *Mesdames* are appropriate only in addresses, not in salutations, and are now seldom used.

The salutation should be placed immediately under the introductory address, and it should begin at the common margin, that is, even with the first line of the address. Each noun in the salutation should begin with a capital letter, and the whole salutation should be followed by a colon or by a comma.

Choose a form of salutation adapted to your correspondent and to the degree of familiarity which you wish to assume.

PRACTICE

I. Write addresses and salutations for business letters to be sent to the following persons in your town or county. Explain in class the circumstances which may help to determine the choice of salutation in each case.

- | | |
|----------------------------------|---|
| 1. Your teacher | 8. A millinery firm composed of two women |
| 2. The mayor | 9. A farmer (Give his rural route number) |
| 3. A minister | 10. A little boy |
| 4. A dressmaker | 11. The wife of a doctor |
| 5. A grocery firm | 12. A statesman |
| 6. Judge of circuit court | |
| 7. The superintendent of schools | |

II. Write addresses and salutations for the following:

1. Henry Horn, Mayor, City Hall, San Diego, Calif.
2. John Jones, a grocer, Macy, Hamilton County, Ind.
- ✓ 3. Abel Mayer, a lawyer, Suite 7, Horton Block, Shelby, Maine
4. Lucy Jaeger, wife of Dr. James E. Jaeger, Montclair, Pa.
- ✓ 5. James H. Lowe, Member of Congress, Washington, D. C.
- ✓ 6. Walter Hughes, a schoolboy, Glencoe, Will County, Ill.
- ✓ 7. Paul Houston, a clergyman, 117 Ames Ave., Trenton, N. J.
8. Warren Lee and Jules Mason, architects, Ford Building, Salem, Oregon
9. Andrew Long, a professor in Beloit College, Beloit, Wis.
10. Albert Wood, a general in the army, Wheeling, W. Va.
11. Amos Bard, a lieutenant stationed at Ft. Sheridan, Ill.
- ✓ 12. William B. Artley, Ambassador to England, American Embassy, London, England
13. John Wanamaker, doing mail-order business, Philadelphia, Pa.
14. Mary Lyle and Ann Farnum, decorators, Fremont, Calif.
15. Charles M. Miller, a dentist, living at Hotel Redmond, 418 Main St., Carey, Minn.
16. Maud Lehman, a dressmaker, Hastings, Mont.

THE BODY OF THE LETTER

Many business houses now require their typists to arrange the body of the letter in short paragraphs separated by double spaces. See page 299. They also favor capitalizing or underlining important words and using various other devices to attract attention. Such devices are easily overdone and should be used sparingly.

Certain conventions of form should be strictly observed. They are justified by the service they render.

1. Begin the first line of the letter on the line below the salutation. A study of the model letters given in this book will show that there is no uniform practice concerning the amount of indention for the paragraphs of a letter. In type-

written letters the first paragraph is often begun below and immediately to the right of the end of the salutation, as shown on page 299. In any event, the indentions of all the paragraphs of a letter should be the same.

2. Preserve the common margin established by the first line of the introductory address at the left of the body of the letter, and a margin of corresponding width at the right and at the bottom.

3. If the letter is short, leave wider margins all the way around or select a sheet of paper only half the usual size. The aim should be to produce a well-balanced, attractive page.

4. When writing a letter exceeding one page in length, use for the second and the succeeding pages plain sheets of paper of the same kind and size as the first page. Each of these should have at the top the name or initials of the one addressed and the number of the page. Never write a business letter on both sides of the paper.

5. Correctness in every detail is essential. Bad grammar, incorrect spelling, poor punctuation, misuse of capitals, and slipshod diction are all destructive of confidence. A man may be capable in business in spite of inability to avoid such errors, but the presumption is against him. At the least, mistakes in these matters of technique offend the taste of the correspondent and tend to weaken the effect of the letter. No writer can afford to contend with such a handicap.

6. Punctuation is now sparingly used in business letters. The chief rules will be found in Chapter V and should be thoroughly mastered and applied. The rules for the use of capitals will be found there also. The other elements of correctness have been treated at length in Chapters III, IV, and VII of this book. They find their most important application in business letters.

7. The answer to a business letter should invariably contain a reference to that letter, with specific mention of its date. Care should be exercised to make this reference neatly, avoiding such crude and stereotyped expressions as "Yours received and contents noted," "Yours of the 21st to hand and would say in reply," "Your letter of March 21 received and in reply to the same I beg to advise," etc. Say rather, "As you request in your letter of March 21, I am sending you," or "With reference to the matter presented in your letter of July 2, I wish to assure you," or "We have your letter of July 2 and will give your order prompt attention," etc.

8. As a rule, only one item of business should be included in a business letter. If you wish to order articles from different departments of the same establishment or if you wish to make a new order and to state a complaint, write separate letters for each of these different matters. This will insure due attention to each item, will prevent confusion, and will economize time on the part of your correspondents.

Do not permit a single letter to leave your hand until it is as nearly perfect in every detail as the utmost care can make it.

THE COMPLIMENTARY CLOSE

No part of the letter varies more from generation to generation than the complimentary close. With the powdered wig and the stately bow, the "I am, sir, your humble and most obedient servant" has gone out of fashion. No one now uses such an expression. It is considered bad form to end the body of the letter with a participial expression, such as, "Thanking you for past favors, I am." Good writers avoid blending the body of the letter with the complimentary close and use a full sentence instead, ending the body of the letter with a period.

A participial phrase followed immediately by the complimentary close is inexcusably bad. An example of this is, "Thanking you, very truly yours."

A phrase corresponding in intimacy to that used for the salutation, *Yours truly*, for example, is appropriate in the ordinary business letter in which *Dear Sir* or *Gentlemen* has been used. Other good expressions are *Truly yours*, *Very truly yours*, *Yours very truly*, *Yours respectfully* (to superiors), *Sincerely yours* (when the tone is friendly).

The complimentary close consists of two or more words, only the first of which is capitalized. It is usually followed by a comma. In actual practice the complimentary close generally begins near the middle of the page.

Courteous leave-taking is as much in place at the close of a letter as at the close of a call; it leaves a cordial feeling and a desire to meet again.

PRACTICE

I. Decide what forms of courteous leave-taking would be most appropriate to accompany each of the addresses and salutations which were coupled together in the exercise on pages 312, 313.

II. The following expressions were misused in business letters to lead up to the complimentary close. Rewrite each in a full sentence and supply a correct complimentary close:

1. Awaiting your esteemed favor, we have the honor to be,
2. Thanking you in advance for the favor, I remain,
3. Hoping to hear from you soon, I am,
4. Thanking you for your continued interest in this matter, cordially,
5. Trusting that you will consider the matter favorably, we are,
6. Believing that our offer will appeal to you, we beg to remain,

THE SIGNATURE

The signature should be written below the complimentary close, indented enough so that it will end not far from the right-hand margin.

A business letter should be signed with the legal form of the writer's name. For example, if Mr. Jones signs his checks *J. W. Jones*, he should use only his initials when signing his letters, not *James W. Jones*, *James Wellington Jones*, *J. Wellington Jones*, *James*, or *Jim*. Mrs. Jones should write *Alice L. Jones*, placing in parenthesis just beneath or at the left margin *Mrs. J. W. Jones*. An unmarried daughter should put *Miss* in parenthesis before her name. For example:

Alice L. Jones
(Mrs. J. W. Jones)

(Miss) Margaret Jones

For all this there are two reasons. In the first place the signature should be written as you wish it to appear in the superscription of the envelope bearing the reply. In the second place, a letter is a legal document and constitutes part of a binding contract, and it should be treated accordingly. Nowadays much business is transacted over the telephone, but the parties to an affair carried on in this way generally exchange letters, "confirming," as they say, the conversation over the telephone. Each writer, in accordance with the common practice of business men, will in such a case keep a copy of his own letter and thus have at hand a complete record of the agreement entered into. It is plain that one who writes a letter should be exceedingly careful to say just what he means and that he should use the signature by which he wishes to be identified.

The signatures of many business men are illegible. This is due in part to haste and carelessness and in part to the desire

to have a form not easily imitated. Neither excuse is valid, however, for, as we have seen, a letter must not appear to have been hurriedly or carelessly written, and experience proves that plain signatures are hardest to forge. Do not, therefore, pride yourself on writing your name in some unusual and undecipherable fashion. Doing so is both poor taste and poor business.

In the signature of a letter by a representative of a firm, the name of the firm or the corporation is usually written, together with the name and the position of the writer. (See page 324, second letter.)

A man's signature is his personal trade-mark. Adopt a good form and invariably use it.

PRACTICE

Write the heading, the address, the salutation, the complimentary close, and the signature for a letter to each of the following:

1. Manuel Caragol and Son, Steamship Agents, 127-129 Water Street, New York, N. Y.
2. Lucy Nichols, a schoolgirl, Meadowbrook, Orange County, New York
3. Walter Perrin, a clergyman, Long Beach, California
4. Mercel Gray, a professor in Albion College, Albion, Michigan

The Envelope

A good example of the kind of envelope most used in business may be obtained at the post office. It is known officially as No. 5. This envelope is white, about $3\frac{1}{2}$ inches by $6\frac{1}{4}$ inches in size, and bears a printed return address on the upper left-hand corner. Many business houses prefer a distinctive color, and a few select an unusual shape. In any case, the quality should be good, the paper and the envelope should match, and both should be in good taste. Cheap paper, loud colors, and

bad printing send many an otherwise worthy letter straight to the wastebasket.

The address on the envelope is usually the same as that inside. Occasionally, however, additional items are necessary. These may be inserted, or in case more than four lines are required to include them, they may be placed in the lower left-hand corner. This corner is the place also for such directions as *Personal* or *Please forward*, and items of the address should not be written here if the space is needed for such directions.

The Post Office Department of the United States Government publishes a small pamphlet, *Postal Information*, which may be obtained free of charge at any post office. Every person who is studying the art of correspondence should get a copy of this little book. In it he will find the following model of an envelope, bearing the superscription, return address, and stamp:

After ——— days return to John C. Smith 146 State St. Wilkesville, N.Y.	STAMP
Mr. Frank B. Jones 2416 Front Street Oswego Ohio	

Note that the name of the person addressed is just below the center of the envelope and about equally distant from the ends, and that each succeeding part is indented from half an inch to three fourths of an inch. Commas are now seldom used in

addressing envelopes, except after the name of the town or city when the name of the state follows on the same line.

When a business letter is written on paper $8\frac{1}{2}$ inches by 11 inches, it should be folded three times and placed in the envelope as follows: Lay the sheet before you, fold it from the bottom almost to the top, and crease; make a fold from the right a little less than a third the width of the sheet; fold the corresponding left third over; place the envelope to the left of the letter with the addressed side down and the flap toward the letter, and slip the letter in. Moisten the mucilage on the flap with a wet sponge, and seal securely.

The envelope of a business letter must be depended on to carry the writer's message safely to its destination and to get a hearing for it by making a good impression.

Review Practice

1. Go over your letter scrapbook to see how far the directions in this chapter are observed. What defense can you offer for practices at variance with these directions?

2. Make a diagram upon a piece of paper exactly the size of a postal card. Upon this write to some mail-order house, asking for one of their general catalogues.

3. Exchange notes for criticism. Observe whether the heading with the signature constitutes a complete address for the reply. If the superscription upon the address side of the card were marred, would the introductory address enable the United States Postal Department to deliver it? Does the signature clearly indicate the writer's proper title?

4. Rewrite the note called for in exercise 2 upon a postal card and mail it. Keep for future use all that comes in reply. Put any letters you receive in your letter book or file.

Specimens of Business Letters

The knowledge that a student obtains by close observation and careful thinking is much more real and valuable to him than that which comes from merely listening to another or remembering the statements of a book. Your study of specimen letters should be careful "laboratory" work. Be sure to undertake it in that spirit.

How much of the letter below must you read before discovering what Miss Smith desires? How does she secure interest and sympathy before making her request? Having made her request, what does she do? What is the tone of this letter? How does it differ from the example below?

Note the position of the address.

Describe the letter of application which Miss Smith will write.

1620 Leland Ave.

St. Louis, Mo.

Sept. 23, 19—

My dear Mr. Wilson:

Pardon me for intruding upon your time, but certain conditions have arisen which necessitate a change in my plans for the future, and your knowledge of my work at the Normal College can be of great assistance to me. Owing to illness my family is contemplating a removal to California and I shall probably be obliged to find work there. I have corresponded with Mr. Duncan McKinnin, Superintendent of Schools in San Diego, and have learned that an application for a position in the San Diego schools must be accompanied by letters of recommendation. If you would write a letter that I could forward to the school authorities there, I should be very grateful for the favor.

Sincerely yours,

(Miss) Dorothy L. Smith

Mr. Frank B. Wilson

Head of the Mathematics Department

Normal College, St. Louis, Mo.

MRS. R. M. RICHARDSON
PRESIDENT

MRS. J. T. BALL
VICE-PRESIDENT

HELEN M. BARRETT
MANAGER

COLLEGIATE BUREAU OF OCCUPATIONS

ROOM 934, PLUM BUILDING

CHICAGO

OFFICE HOURS
9-12 A.M. 2-5 P.M.
SATURDAY 9-12:30

TELEPHONE
QUINCY 386

December 15, 19--

Professor John Riston
449 Washington Place
Cleveland, Ohio

Dear Sir:

Your name has been given us by Mildred Lawrence, who is registered with this bureau. We shall be grateful for such information concerning her character and ability as will enable us to be of service in securing a position for her.

We shall appreciate the favor of a reply.

Very truly yours,

Helen M. Barrett

Manager

Study the form and the purpose of the letter on page 322. Write an answer to this letter. Bear in mind the purpose of your letter and give only such information as would be helpful in determining Miss Lawrence's availability for a position. In your eagerness to do Miss Lawrence a favor, be careful not to include in your letter any statements that are not in accord with the facts. Your duty to the community should prevent you from misleading a prospective employer.

Compare the following two letters of application. How do you account for their differences?

842 Tomkins St.
Mishawaka, Ind.
May 9, 19—

Mr. E. C. Bronson
223 North Michigan St.
South Bend, Ind.

Dear Sir :

Miss Daly, who is in your employ, has informed me that you have a vacancy in your newspaper office. I wish to make an application for the position.

I am nineteen years of age and have completed a four-year commercial course in the Mishawaka High School, besides a term in the South Bend Business College; but I have had no experience.

For particulars regarding my character and ability, I refer you by permission to Mr. H. Suders, Cashier in the First National Bank; to Mr. O. E. Lang, of the O. E. Lang and Company Hardware Store; to Mr. D. O. Miller, Commercial Teacher in the Mishawaka High School; and to the Reverend Mr. A. C. Ormond, Pastor of the First Presbyterian Church—all of this city. Testimonials will be furnished if desired. I might also mention that my father is Mr. F. P. Donovan, editor of the *Westville News*.

If you wish a personal interview, I shall be glad to call at your most convenient time.

Yours truly,
(Miss) Helen Donovan

October 4, 19—

X 239, Bulletin
Philadelphia, Pa.

Gentlemen:

I am a stenographer of two years' experience, and am looking for a position because my present employer, an attorney, is retiring. You will find inclosed a letter of recommendation from him.

I am a graduate of the Commercial High School, can write 125 words a minute, and can read my notes easily.

May I hope for an interview?

Very truly yours,
Miriam C. Norton

Miss Miriam C. Norton
1318 North Twelfth Street
Philadelphia, Pa.

January 5, 19—

To Whom it May Concern:

Mr. John T. Byer has been employed as bookkeeper for our house for the past two years. He has proved himself accurate, painstaking, and thorough, and has shown remarkable understanding of business methods.

He leaves us of his own accord because he wishes to locate farther west; and we most heartily recommend him for any position which he feels that he is qualified to fill.

Very truly yours,
Powers and Wraith
E. H. Powers
President

The Complaint and the Adjustment

104 South Maple St.
Sioux Falls, S. Dak.
March 13, 19—

The A. L. Watts Company
Amesbury, Iowa

Gentlemen:

On March 2 I sent you an order for roots, bulbs, and seeds to be shipped by American Express, and I inclosed a post-office

order for \$5.30. The goods have not been delivered, and unless you can fill the order immediately, I shall be obliged to purchase elsewhere.

The order was :

Roots and Bulbs

$\frac{1}{2}$ doz. Digitalis Purpurea	at \$1.50 per doz.	\$.75
$\frac{1}{2}$ doz. Shasta Daisy	at 1.50 per doz.	.75
$\frac{1}{2}$ doz. Gaillardia Grandiflora	at 1.50 per doz.	.75
1 doz. Hardy Phlox — mixed colors	at 1.50 per doz.	1.50
1 doz. Gladiolus Scribe	at .75 per doz.	.75
$\frac{1}{2}$ doz. Tuberoses	at .50 per doz.	.25

Seeds

Asters — Hohenzollern	2389	\$.10
Asters — Carlson	2349	.10
Asters — Improved Victoria	2193	.25
Mignonette	3303	.05
Nasturtiums, mixed	3365	.05
		<u>\$5.30</u>

Very truly yours,
(Miss) Virginia Hall

THE A. L. WATTS COMPANY
Roots, Seeds, and Bulbs
Amesbury, Iowa

March 16, 19—

Miss Virginia Hall
104 South Maple St.
Sioux Falls, S. Dak.

Dear Madam :

We regret to learn from your letter of March 13 that you have not received the goods ordered in your letter of March 2. The roots, bulbs, and seeds were all selected, carefully packed, and shipped by American Express on March 7. We cannot understand why they have failed to reach you.

As the season is already well advanced and you doubtless wish to plant at once, we are sending a duplicate of your order

by parcel post and sincerely hope that it will reach you without delay. Please notify us promptly if it does not.

We are sending a tracer after the original shipment and hope to locate it. In case it is delivered to you, kindly inform us and we will send directions for its return at our expense.

If there is any other way in which we can serve you, please call upon us. We shall endeavor to give you complete satisfaction.

Very truly yours,

The A. L. Watts Company

By R. C. Wright

Comment upon the form of Miss Hall's letter of complaint. Why did she include the original order?

Was the A. L. Watts Company justified in duplicating the order? Would it have done so in all cases?

Note the date reference. What do you think had become of the original shipment? Why?

Find out what a "tracer" is. If desirable, appoint a committee to call at the express office and make inquiry as to the handling of complaints and the tracing of lost parcels. The committee should consider carefully what questions they will ask and how they will make their report.

PRACTICE

Write four of the following letters. Be careful to make definite date references and to deal with but a single item of business in each letter.

1. A complaint that certain school furniture has been delivered in bad condition.

2. The answer of the firm which shipped the furniture.

3. An explanation why two hundred steamer rugs ordered eight days before from New York have not been delivered in Boston.

4. An explanation why a telephone ordered put in six weeks ago has not been installed.

5. A reply to a complaint that a shipment of eggs was received in bad condition, about one third of them being broken.

6. A reply to a complaint from a tenant that his furnace does not draw well.

7. A letter of complaint upon a subject of your own choosing.

8. A reply to one of the letters in exercise 7 written by one of your classmates.

What other occasions call for personal or professional letters of business? Make a list and write examples of such as the teacher may direct. Criticize your letters for tone as well as for correctness of usage.

Answering an Advertisement

I. THE ADVERTISEMENT

Study the details of the following advertisement:

Woodsmen — Trappers

If you want an ideal lamp for night fishing, trapping, hunting, or for work about farm or machinery, send to-day for a

BURT LAMP

Projects a 14-candle-power light 150 feet. Burns acetylene gas. Weight 6 oz. Height 3½ in. Can be carried in hand or worn on cap or belt, leaving both hands free. No oil, soot, or gas. Absolutely safe and simple. Fifty hours bright light costs 25¢. Useful as well during automobile repairing. Catalogue free and instructive booklet, "Lamps and how to Light Them," mailed on request.

BURT LAMP COMPANY
31 Main Street Carthage, Mo.

2. THE POSTAL-CARD REQUEST

3 Broadway, St. Louis, Mo.
November 1, 19—

Burt Lamp Company
37 Main Street
Carthage, Mo.

Gentlemen:

Kindly send me your catalogue and
booklet, "Lamps and how to light
Them."

Yours very truly,
Frank Waight

PRACTICE

1. Look through the magazines and find advertisements of things that interest you. *The Youth's Companion*, *Current Opinion*, and *The Saturday Evening Post*, for example, have many advertisements which appeal to young people. Select any which offer free catalogues or free samples and bring them to class.

2. Write your requests in answer to these advertisements first on paper the size of a postal card. When they satisfy you, copy them on postal cards and send them as your teacher may direct. Add to your letter scrapbook the answers to your requests and any correspondence that may follow.

3. Using a postal card, write to the Government Printing Office, Washington, D. C., for a catalogue of free publications. When you receive it, select one or more of the pamphlets which you or your family would like to read. Send for them. Examine carefully any correspondence which you may find in them.

Telegrams and Night Letters

Telegrams and night letters (sometimes called **night lettergrams**) are special forms of communication, essentially the same as letters. Study these facsimiles:

CLASS OF SERVICE DESIRED		CLARENCE H. MACKAY, PRESIDENT		RECEIVER'S NUMBER	
FAST TELEGRAM		TELEGRAM		CHECK	
DAY LETTER				TIME FILED	
NIGHT TELEGRAM		TELEGRAMS TO ALL AMERICA CABLES TO ALL THE WORLD		STANDARD TIME	
NIGHT LETTER					

The sender must mark on it opposite the class of service desired. Otherwise the message will be transmitted as a full-rate telegram.

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to. Form 1

MR GEORGE R RIGGS
237 BUTLER AVENUE
ATLANTA GEORGIA

TERMS SATISFACTORY STOP SHIP TWO HUNDRED CHAIRS
BY EXPRESS IMMEDIATELY

MARCH 15 19--

ARTHUR N SAGE

Charge to the account of _____		From EXTERA. \$ _____	
CLASS OF SERVICE DESIRED TELEGRAM DAY LETTER NIGHT MESSAGE NIGHT LETTER ☒	WESTERN UNION  TELEGRAM	NO. CASH OR CHT CHECK TIME FILED	
Patrons should mark on it opposite the class of service desired. Otherwise the message will be transmitted as a full-rate telegram.	NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT		

Send the following message, subject to the terms on back hereof, which are hereby agreed to

MR JAMES E BURDICK
FOREST GROVE OREGON

WE HAVE OPPORTUNITY TO SELL PROPERTY ON FLOURNOY
STREET AT SEVENTY SIX HUNDRED STOP PURCHASER
WILL PAY TWENTY SIX HUNDRED DOWN AND REMAINDER
IN YEARLY INSTALLMENTS OF ONE THOUSAND INTEREST AT
SIX PER CENT STOP REFERENCES SATISFACTORY STOP
WIRE WHETHER YOU WILL ACCEPT OFFER

MARCH 15 19--

PAYSON AND SMITH

Night letters are telegrams sent at night, to be delivered the following morning. The charge for a fifty-word night letter is the same as that for a ten-word telegram.

A telegram should be brief, exact, and courteous.

PRACTICE

1. Write a telegram to your father, who is out of town, telling him of a fire in your house. Use only ten words.

2. Write a night letter inviting a well-known speaker to deliver an address before your school. Ask him to reply by wire at your expense.

3. Condense some of the letters of this chapter to telegrams, as your teacher may direct.

4. You have an hour's stop-over between trains in a certain city. Ask a friend who lives there to meet you for a visit.

5. You are in a hotel fire which you know will be reported in the papers and may cause your family anxiety. Wire them that you are safe.

6. You have been called away unexpectedly by business. Wire home, giving destination, date of return, and an idea of your errand.

7. Telegraph an arrangement for a school contest. Make terms definite in the offer.

8. Wire a reply to the above.

9. Wire congratulations to a friend who has won a cup or a banner for your school.

10. Wire congratulations to a graduating class in a school from which you have been transferred.

11. Telegraph a change in plans for an athletic game.

12. Wire a report to your family of an extended railroad trip you have taken alone.

13. Prepare telegrams for five different purposes.

Review Exercises

1. Your family wishes to have a telephone put in. Write a letter of application to the company.
2. Exchange letters with a classmate and write a courteous reply from the company.
3. Write an order for a boy to leave at the grocery on his way to school. Leave no doubt as to who sends the order and how it is to be paid. Tabulate your items.
4. Consult a catalogue and write out an order for at least ten dollars' worth of goods, following carefully the directions for ordering given in the catalogue.
5. Clip or copy an advertisement of *Help Wanted* or, if necessary, compose one. Paste it at the top of a sheet of paper and write a suitable letter of application.
6. Write three notices concerning coming events in your school, to be posted upon the bulletin board.
7. You wish to apply for a position as salesman in a shoe store (or for some other position) in a neighboring town. You will need the recommendation of a prominent man in your town who knows your character and ability. Write to him, asking permission to use his name as a reference.

X. MAKING PEOPLE UNDERSTAND

Giving Specific Directions

Point out the specific items in the following directions that would enable the inquirer to follow them.

I

"Will you please direct me to the Valley Forge road?" an automobilist asked a policeman.

"Go straight ahead for half a mile," answered the officer, "until you come to a brick store on the right-hand side of the street. Turn to the right just this side of the store and pass under the railroad. The Valley Forge road is the first one you strike the other side of the railroad. It is a wide road running at right angles to the one under the railroad."

II

An American asked a Liverpool policeman the way to St. George's Square. The answer was, "Top o' the street, sir, and turn to the left."

The American was puzzled because he did not know what was meant by "top o' the street." On investigation, he found that the street ended a hundred yards away, at the point where he was supposed to "turn to the left."

Give an instance in which you have been puzzled by directions that were clear to the giver.

A certain corner in Rochester, N. Y., is known as the "Four Corners." Why would a stranger in that city be unable without further inquiry to follow the directions, "Go down to the Four Corners and turn to the right"?

Give an instance in which you have been puzzled by directions because you did not know the location or failed to understand the terms that were used.

Use terms that your hearer will understand.

PRACTICE

I. Direct a stranger how to go from the railway station nearest you to some building about a mile away. Select a building so located that the stranger will have to turn at least twice to reach it.

II. Draw a diagram on the board such as you could put on the back of an envelope to assist the stranger.

After you have given your directions, your classmates will judge:

(a) Whether the stranger will have any difficulty in knowing when to turn.

(b) Whether he will know when he has reached his destination.

III. Give specific directions for three of the following problems. Jot down specific points that will assist your hearer in following your directions. In preparing your work, ask yourself whether your hearer will know about the places or the articles you mention.

1. Direct your ten-year-old brother how to find some article in your room.

2. Draw a diagram of the seats in your classroom and direct your mother how to find your seat.

3. Direct some one who does not know your house how to find it and how to go to your room.

4. In ——'s store window there is a certain article. Direct the class so that any member can go at once to the right window and find the article you have in mind.

5. Select some picture in your school. Give directions so clearly that a pupil who has just entered the school can find the picture and locate in it the one figure that you designate.

6. Draw a simple diagram of the seating plan of your assembly room in school, and from it make such an explanation as would be necessary in giving instructions to the ushers for a school function. Reserve a certain section of the hall for favored visitors. Make your explanation so clear that the usher would know exactly where to take a guest who presented a ticket marked *F-16*.

7. Draw a simple diagram that will show the route from your home to the school. Give the directions so clearly that a stranger could follow them. Have you indicated landmarks on your diagram?

8. Make a blackboard diagram showing the location of the city hall, the courthouse, or any other important building in your town. Show also the location of your school. As briefly and clearly as possible tell the class how to get from the school to the building.

9. With the help of a map, explain clearly the two great campaigns of the Revolutionary War, showing the reasons for the British attempt to get control, first in the North, and then in the South. Point out very definitely the geographical positions. Ask the members of the class to criticize you as you make each point. Occasionally ask some pupil to repeat a part of your explanation so as to make sure that you are understood. Send pupils to the map and have them point out exactly the necessary locations.

10. Dictate to the class a simple geometric design. Do not let any one see your drawing first. Were all the pupils in the class able to follow your dictation? Can you account for any failures?

11. Imagine yourself a floorwalker, a clerk at the information desk, or an elevator operator in a department store. Direct customers how to reach certain departments.

12. Direct a stranger whom you are to meet at the railroad station so that he will be able to find you without delay.

13. Direct an automobilist how to go from the center of your town to the next town. If the location of the roads makes this assignment too easy, choose some more difficult destination.

14. Tell a stranger how to find your father in his place of business. Make your explanation so clear that he will not have to ask, "Which of these men is Mr. —?"

15. Tell a freshman what he will have to do his first day in high school. Give him a memorandum that he can follow without asking questions.

16. Tell a messenger who does not know the streets in your city or town how to take a package to your home.

17. Suppose that you were superintendent of parks and that you wanted a certain tree in your town cut down. Write out directions for the woodcutter. You may lose your position if he fells the wrong tree.

18. Bring in a problem of giving directions that you have had to solve within a week or two, together with your solution.

19. Exchange direction problems prepared in No. 18 with a classmate, write your solution, compare it with his, and then in conference with him prepare a new one.

The class will judge who has given the clearest directions, considering the difficulty of the problem attempted. After the class discussion, rewrite the solution of your three problems. Remember that your improvement depends more on your ability to revise your own work intelligently than on any comments by your teacher.

Did you have trouble in understanding any member of the class when he was making his explanations because :

(a) He did not speak loudly enough?

(b) He spoke too rapidly?

(c) He did not speak his words clearly?

PRACTICE IN DRAMATIZING REAL SITUATIONS

I. Lay out some space available for the acting of a scene. Mark the position of articles for scenery. Make clear what is meant by *left*, *right*, *up stage* (back), *down stage* (front). In planning positions for characters, make sure that all speeches are made from such positions that the audience can hear.

II. Write out the conversation for one of the following situations. Be sure that the conversation is clear. Either the teacher or a dramatic committee will assign the parts to members of the class. Then act the scene.

1. Imagine yourself a policeman in a large city. A stranger wants to know the quickest way to reach the post office; a worried old lady asks which car will take her home; a little girl is lost and comes crying to you; a foreign-looking laboring man wants to know where to get a marriage license. Think of similar requests that you would get.

2. Imagine yourself a clerk at the information bureau of the railway station. A self-important traveling salesman wants to know how much behind time his train for San Francisco is and why; an Italian woman, with a bundle of clothes and a basket and a child tugging at her skirts, wants to be directed to the street exit; a fashionable young lady inquires on which track she will find a train to Riverton. Think of similar requests.

3. You are a sophomore corridor officer directing new freshmen how to find their way. A girl wants to find the sewing laboratory. A boy has been sent to the office. Another student has forgotten which corridor his book locker is in, but has the number. Another knows where his algebra class is, but has been sent back by a senior, because he was on the wrong stairway. Route these and other puzzled students correctly.

4. You are coaching a group of younger boys in basket ball or football. Let members of the class who do not understand the game (either boys or girls) act as the "green" players, and place them in their relative positions, making clear the purpose of arrangement in answer to their questions.

III. Invent other situations and enact the scenes.

Classification

Suppose that on a page there were several jumbled ideas about how to manage an automobile — like these, for instance :

Be sure that there is gasoline in the tank.

Do not take chances at street corners.

Keep your spark plugs clean.

Let the clutch in gently.

Use chains when the roads are slippery.

Change the oil in the crank case every 400 miles.

What would be the first thing to do in order to make the matter clear? You would put all the ideas about the care of the car together and all the ideas about how to run the car together. Ideas have a tendency to get jumbled and therefore we must have a way of straightening them out.

We should separate and group our ideas according to the headings under which they belong. In other words, we should classify our ideas.

Grouping ideas according to their kind is called classification.

PRACTICE

1. Arrange the following vehicles in classes: (a) as to adaptation to land or water; (b) as to use as freight carriers, passenger carriers, or freight and passenger carriers; (c) as to motive power:

wagons	bicycles	automobiles	ferry boats
carriages	motor cycles	airplanes	Pullman cars
pushcarts	rowboats	motor boats	freight cars
trucks	steam cars	sailboats	trolley cars

2. Name five books that you have read because you were directed to read them and five that you have selected for yourself. Classify them in groups, such as fiction, history, etc.; dull and interesting; desirable and undesirable.

3. Classify in as many ways as possible all the games that you can play. For example, classify them under running games, sitting games, intellectual games, games requiring great skill. Make other classifications. If you have enough headings, some games may appear several times.

Place each of these headings on a separate card or slip:

- (a) Self-employed
- (b) Employed by business firm or corporation
- (c) Employed by the public

Write each of the following words on the proper card or slip :

newsboy	bookkeeper	musician	reporter
clerk	stenographer	actor	policeman
teacher	manager	soldier	fireman
physician	carpenter	sailor	brakeman
librarian	artist	clergyman	painter
salesman	engraver	foreman	civil engineer

Can you think of any occupations that could not be classified under any of these heads? Write other cards on which you include all the other occupations you can think of.

5. Classify as many as possible of the items on the front page of a newspaper under :

- | | |
|-----------------------------|--------------------------|
| (a) National politics | (c) Foreign affairs |
| (b) State or local politics | (d) Crimes and accidents |

6. Classify twenty different foods under the following headings :

- | | |
|---------------|------------|
| (a) Vegetable | (c) Fruit |
| (b) Cereal | (d) Animal |

7. Each of the words in the following list belongs under one of the following headings :

- | | | | |
|----------------|-----------|-------------|-----------------|
| (a) Mercantile | (b) Legal | (c) Medical | (d) Engineering |
|----------------|-----------|-------------|-----------------|

Classify them under their appropriate headings :

customer	drugs	sanitation	hygiene
lawyer	disease	oil cup	contagion
wrench	throttle	gears	tipstaff
bandage	proceedings	balance	warehouse
attorney	fuel	inventory	bearings
argument	healing	client	wholesale
retail	jury	diagnosis	quarantine
patient	shipment	court room	liabilities
valve	judicial	profit	judge
account	lever	shaft	piston

Arrangement

It is not enough to arrange our ideas under proper headings. If that were all that were necessary, the following plans for a dress and for a boat ought to be all right.

PLAN FOR DRESS

Press dress and put it on.
Cut it out.
See that it hangs properly.
Sew up the seams.

PLAN FOR BOAT

Launch the boat.
Decide on its proportions.
Saw the timber in proper lengths.
Calk the seams.

What displeases you about these plans? How could you better them?

Now arrange *in proper order* your ideas about either the making of a dress or the building of a boat. Your plan will begin in some such way as this:

MAKING A DRESS

1. Before you begin, make sure that you understand the pattern, the meaning of the various holes and notches. Find out whether seams are allowed for.
2. Study your goods. Be sure that you are placing your patterns the "right way of the cloth."
3. Pin all the pieces of the pattern on the goods in the way they should go before you cut at all, and make sure that you are coming out right.

BUILDING A BOAT

1. Make a working drawing.
2. Select and shape material for various parts.
3. Join keel and stem.
4. Lay the keel, build stern and transom.
5. Make forms.
6. Nail ribbons to bow, forms, and transom.
7. Put in ribs.
8. Put in stringers and strakes.
9. Fit in breasthook and transom knees.
10. Put on oarlocks and other fittings.

The Outline

The completed plans for making a dress and building a boat are **outlines**. They follow the order that must be followed if a dress is to be made or a boat is to be built.

In presenting ideas it is just as important to follow a definite, well-organized plan. For example, in the following discussion of *Advertising as News*, the writer had a definite plan.

ADVERTISING AS NEWS

Wherever you turn to-day, you are confronted by advertisements. They fill up two thirds of your favorite magazine or newspaper. They stare at you from enormous billboards and are painted on the sides of buildings. They glitter in huge electric signs which turn night into day. If you ride in a street car, your attention is caught by a many-colored card telling you to "Drink Worth's Grade A Milk" or how to "Keep that Schoolgirl Complexion." Advertisements stare you out of countenance or sneak up on you surreptitiously. But you can't dodge them. You naturally ask "What is this all about?" "Are such huge expenditures for advertising justified?" "Are these advertisements truthful or misleading?" . . .

Many people regard advertising as an unwarranted expense, which increases the cost of the article advertised. How often the question is asked, "Who pays for the advertising?" Judging from the many attempted answers, even the advertising men themselves have rather vague ideas on this point.

Perhaps a very brief statement of how properly applied advertising really works will therefore be of interest.

I think this whole subject can be greatly simplified if we consider legitimate advertising as just plain "news." Some years ago a wonderful machine was devised which with a good deal of scratching and rumbling succeeded in reproducing a feeble imitation of the human voice. This was a remarkable invention, and due comment was made in the newspapers. A few people even had courage enough to buy this curious box which, when properly coaxed, emitted a weird assortment of sounds, to the delight of

their invited audience and to the dismay of the next-door neighbors. Then an enterprising business man in Camden, New Jersey, began to make improvements in this talking machine and at the same time began to tell people about the new invention. It is true that he paid the magazines and newspapers to print this news and called his announcements advertisements; but what he was really doing was to spread the news of this new form of entertainment broadcast over the land and thus to bring to the people a deeper and more intelligent appreciation of good music. Is not the news that Caruso's golden voice can still be heard in one's own home of more genuine value and importance than the latest divorce scandal or murder case?

ROGER C. HOYT, in *The Outlook*

The outline for this article is simply a list of paragraph headings.

- I. Advertising everywhere
- II. Who pays for advertising
- III. Transition
- IV. Advertising as news

A more detailed outline would indicate specifically what each paragraph contains. For example :

- I. Advertising everywhere
 - A. In magazines and newspapers
 - B. On billboards and electric signs
 - C. In street cars
 - D. Your questions about advertisements
- II. Who pays for advertising
 - A. Is it an unwarranted expense
 - B. Many and vague ideas
- III. Transition — how it really works
- IV. Advertising as news — for example, the story of the phonograph

If you were to explain the duties of some kind of employment to one who was selecting an occupation, you would need to arrange your details so as to bring out the information he would be likely to want. For example, you could arrange your discussion under such headings as the following:

- I. The kind of life a —— leads
 - A. Hours of service
 - B. Wearisomeness of the work
 - C. Healthfulness of the work
- II. Remuneration
 - A. Immediate money returns
 - B. Permanency of employment
 - C. Opportunity for advancement
 - D. The prospects for this occupation as affected by:
 - 1. New inventions
 - 2. Changing conditions
- III. Additional advantages
 - A. Opportunities for self-improvement
 - B. Service to the community
 - C. Social opportunities
- IV. Preparation necessary
 - A. Time and expense involved in preparation
 - B. Personal fitness for this occupation
 - C. Schools offering this preparation

Should you write out your plan or should you try to remember it?

The basis of any plan for making people understand is the classification and arrangement of material in a clear outline.

PRACTICE

1. Make a plan, using headings and subheadings, for the following explanation:

THE OTHER FELLOW

Dr. Oliver Wendell Holmes says that in every one of us there are two persons. First, there is yourself, and then there is the Other Fellow! Now, one of these is all the time doing things, and the other sits inside and tells what he thinks about the performance. Thus, I do so-and-so; but the Other Fellow sits in judgment on me all the time.

I may tell a lie and do it so cleverly that the people may think that I have done or said a great or good thing; and they may shout my praises far and wide; but the Other Fellow sits inside and says, "You lie! you lie! you're a sneak, and you know it!" I tell him to keep still, to hear what the people say about me; but he only continues to repeat over and over again, "You lie! you lie! You're a sneak, and you know it!"

Again, I may do a really noble deed but perhaps be misunderstood by the public, who may persecute me and say all manner of evil against me, falsely; but the Other Fellow will sit inside and say, "Never mind, old boy! It's all right! stand by!"

I would rather hear the "well done" of the Other Fellow than the shouts of praise of the whole world, and I would a thousand times rather that the people should shout and hiss themselves hoarse with rage and envy than that the Other Fellow should sit inside and say, "You lie! you lie! You're a sneak, and you know it!"

WILLIAM HAWLEY SMITH

2. Give orally an explanation of the duties of some occupation, according to the plan suggested on page 342.

3. Transfer your attention for a moment from the content of your explanation to the way in which you have expressed that content. Note especially, in examining your sentences, whether you have used *and* too many times.

4. Bring in a short, explanatory article (150 to 300 words) from your class magazine, together with an outline of it.

Have you shown the main topics by your main headings? Does your arrangement make clear the relation of the subordinate headings to the main headings?

PRACTICE IN MAKING OUTLINES

I. Prepare as many of the following outlines as your teacher directs. After you have made your outline, give a five-minute talk to your class.

1. Make an outline by which you can explain to a boy from England how your school system is organized. You will start in some such way as this :

I. The Board of ——

A. It is composed of —— members chosen by ——

B. Its powers are :

1. ——

2. ——

3. ——

Complete the plan, showing the various steps by which a system is constructed that will provide for the instruction and discipline of the school.

2. Make a similar outline for a letter to your principal, suggesting some measure that you think would improve your school.

3. After visiting a factory of some kind, as listed below, outline and explain the process of manufacture as you saw it.

candy factory

flour mill

box factory

steel works

rolling mill

glass factory

foundry

woolen mill

saw mill

oil refinery

cotton mill

butter or cheese factory

paper mill

pottery

brickyard

II. After you have given your explanation, ask members of the class to tell you :

(a) Whether your outline grouped items that belonged together. In other words, whether, in following it, you told one thing at a time.

(b) Whether you brought in anything that did not help to make your meaning clear.

Did your outline help you in speaking before the class? Did you ever notice a public speaker who referred occasionally to a card? How might it help him?

III. Make a plan for a five-minute talk to the highest grade in the elementary school. Make clear to the pupils the difference between the elementary school and the school you now attend. Put your plan on the blackboard.

IV. You want a part-time position as news carrier, messenger, office assistant, cash girl, etc. Make an outline of your qualifications, including such headings as Education, Experience, Recommendations, etc. Using your outline, make a personal application to the teacher or chairman as employer. The class will judge whether you have presented your points in a straightforward and orderly way.

V. Under what classifications are the parts of a Sunday paper arranged? Are there reasons for the special order or can you suggest a better arrangement?

VI. Report on the scheme of classifying materials or specimens in one of the school laboratories.

VII. Make outlines for oral explanations to a class of fifth-grade pupils on three of the following topics:

1. Where illuminating gas comes from
2. How a carburetor works
3. How a fireless cooker is made and the principle on which it operates
4. How a mower or horserake works
5. How to find a book in a public library
6. How to make a blouse
7. How a boat is controlled by its rudder
8. How I would spend one hundred dollars
9. The work done by a bank check

10. How a canal lock raises or lowers a boat
11. How to play the game of ——
12. How to build a henhouse
13. How an incubator operates
14. The method of distributing parcels by the parcel post
15. How to make a negative, a bromide print, or a blue print
16. The arrangement of any post-office lobby and its advantages
17. How a carpet sweeper works
18. How it happens that a magazine is put on sale on the same day of the month in both Los Angeles and Philadelphia
19. Why there are so many different editions of an evening paper
20. How to increase the yield of a certain crop
21. How to judge a cow
22. What you would do in giving a party for a friend who had come to visit you
23. What you think are the duties of a brother seventeen years old to the younger children of his family
24. How a shock absorber works
25. The use of signals in football
26. How the city protects health
27. How food nourishes the body
28. How the crank and pistons of an automobile engine are lubricated
29. How a fireplace ventilates a room
30. How a stereopticon works
31. How a moving-picture machine works
32. How to build a table, a chair, or a bookcase
33. How to use a railroad time-table
34. How to set up a tent
35. How to plan a picnic

A clear outline shows clear thinking.

PRACTICE IN WRITING FROM AN OUTLINE

1. Select some topic from this chapter for a written composition. Make your outline first and then write the composition. Check off the topics in your plan as fast as you cover them in your composition.

2. Let some member of the class who is interested in a process of manufacture that he has observed make an outline of the process. From this outline let him give a short, oral explanation to the class.

Was there any difficulty in understanding the speaker because :

(a) He spoke too rapidly?

(b) He spoke indistinctly?

3. Let the rest of the class make outlines of the explanation just given and write compositions from their outlines. Let the speaker judge whether the compositions reproduce correctly his explanation.

An outline enables you to arrange your ideas in their proper order, to tell one thing at a time, and to tell all you wish to tell about each part of your subject.

Explaining by Specific Illustrations

Read the following selection and point out the specific illustration given :

THE MOTHERS' PENSION PLAN

Every child needs a home and a mother. Even the best orphan asylum fails to give as hopeful a promise for a life of personal enjoyment and civic and social usefulness as the home, for which it is often the best available substitute. For this reason several states are passing Mothers' Pension laws. These laws aim to keep the child with its own mother by giving such financial assistance as is necessary.

Pennsylvania has such a law, which operates as follows: Let us suppose, for example, that Mr. Smith, the father of a family of children aged one, three, five, and seven, is killed. He leaves no property, no life insurance, no other financial resources. Under the old plan of caring for such cases, several of the children, if not all of them, would be placed in orphan asylums unless some relative

came to the rescue of the family. Under the new Mothers' Pension law the state pays the widow, not a charity but a pension, in return for which she rears the four young citizens. In this case she might receive an amount not exceeding \$31 a month.

Have you a clear idea of the meaning of the term *Mothers' Pension*? Which contributed more to your understanding of this term, the general statement in the first paragraph or the case of Mr. Smith's family?

Read the discussion under *Teaching Community Civics*, on page 379, for further illustrations of the method of making people understand by specific illustration.

Read again the article on *Advertising as News*, page 340. How does the author show that advertising is news?

PRACTICE

I. Let each member of the class take one of the following topics to explain orally to the class. Each is to use a specific illustration to make his meaning clear:

- | | |
|---|---|
| 1. The forward pass in football | 14. The "Farm to Table" plan |
| 2. The off-side play | 15. How fashions are circulated |
| 3. The double play in baseball | 16. How butter is made in a country creamery |
| 4. The direct primary | 17. Why it is necessary to put stamps on letters |
| 5. The tariff | 18. The art of shopping |
| 6. The income tax | 19. How expressmen manage to pack trunks on a van so that there is no delay in delivery |
| 7. The inheritance tax | 20. Why automobiles are licensed |
| 8. A snob | 21. The object of a farmer's market |
| 9. Public service corporations | 22. How firemen in your town locate a fire |
| 10. A refrigerator car | |
| 11. How birds help the farmer | |
| 12. The purpose of the Red Cross Society | |
| 13. The advantage of a trolley with both exit and entrance at one end | |

- | | |
|-----------------------------------|---|
| 23. Measuring the lumber in a log | of stock," "bond," "to sell short," "bear," "bull," "buy on margin" |
| 24. A good scout | |
| 25. A good hostess | 28. Insurance terms: "premium," "dividend," "mortality element," "risk" |
| 26. Dustless cleaning | |
| 27. Stock market terms: "share | |

II. Write a paragraph on each of three of the following subjects:

- | | |
|---|---|
| 1. How a curb bit works | 14. How a map drawn on the plan of Mercator's projection exaggerates the area of the earth at the poles |
| 2. How a 3 in. $\times$ 4 in. picture on a lantern slide makes a $7\frac{1}{2}$ ft. $\times$ 10 ft. picture on the screen | 15. The effect of ocean currents upon climate |
| 3. Making maple sirup | 16. How its geographical situation favors the city of New York |
| 4. How farms are rented on shares | 17. The service of the United States Weather Bureau to farmers |
| 5. The moving picture as a means of education | 18. How public opinion influences legislation |
| 6. How a delivery is made from a department store | 19. How the Boy Scouts are taught self-reliance |
| 7. How to build a silo | 20. How good roads help the farmer |
| 8. How lye soap is made | 21. How the study of Latin improves a pupil's English |
| 9. How a cash register makes easier the detection of dishonesty among salesmen | 22. How a quarantine safeguards health |
| 10. The advantage of a stop watch | 23. What is meant by a twenty-payment life-insurance policy |
| 11. Why you can lift a larger stone under water than you can lift on land | 24. How a building and loan investment works |
| 12. How Mr. Jones pays Mr. Smith fifty dollars with a check on the Farmers' National bank in which both Mr. Jones and Mr. Smith have deposits | 25. How a bank serves a community |
| 13. How to change an automobile tire | |

When you have read your paragraph to the class, your classmates will ask you questions about any point that you did not make clear. Using their questions as a basis, rewrite your paragraph. Be sure that it has unity and that you have shown the relation of your ideas by using the right connecting words.

Words that Make People Understand

Suppose that you recently enjoyed a theatrical performance, an entertainment, or a moving picture and tried to induce a friend to go to see it by describing it. How many of the following adjectives did you use in your description?

elegant	—	great	splendid	fine
grand		lovely	— “dandy”	wonderful

Mention any other adjectives that you used.

Which of the words that you used really helped your friend to understand the qualities that made the entertainment enjoyable? Which of your adjectives simply expressed your approval without adding any definite idea of the entertainment?

Determine which of the following adjectives could be applied to this particular entertainment:

humorous	instructive	boisterous	melodramatic
thrilling	ridiculous	satisfying	terrifying

Could you make your meaning clear by one of the following expressions?

It was an exhibition of great skill.

It showed the results of careful training.

It proved the influence of ——’s high ideals upon his associates.

It displayed wonderful dexterity.

It contained an illuminating portrayal of the character of —.

The performance showed unusual physical strength.

It presented a new phase of the social problem of —.

It gave an understanding of the life of — (any social or industrial class).

Could you describe some part of the entertainment in a way to show that any of the above adjectives or statements might properly be applied to it?

Look in an unabridged dictionary for the words in the first list. Which of them could properly be applied to this entertainment? Which are slang?

PRACTICE IN THE CHOICE OF WORDS

In working out the following problems, use an unabridged dictionary freely. Look at the various meanings often given for a single word and compare your use of the word with the quotation or example in the dictionary.

1. Which of all the books that you have read did you enjoy most? Without telling the story, make it clear to the class why you name this book. Avoid the adjectives given in the list at the beginning of this section.

2. Examine the last theme that you wrote to see if you can substitute words that will make your meaning clearer or more vivid.

3. Exchange themes with some companion. Suggest the substitution of any word or phrase that you think will improve your companion's theme. Discuss with the writer the suggested changes. In case of doubt, consult the dictionary.

4. Bring to class a daily or a weekly paper. Mark the effective words in one of the editorials. Substitute any word of your own that will improve the editorial.

5. Bring to class a business letter that you have permission to use. Without disclosing the name of the writer, read to the class any part of the letter that you can improve by substituting more fitting words.

6. Bring to class a catalogue. Select ten words that describe an article in such a way as to make you wish that you could have it. Explain any changes in words that you think would be improvements.

7. Make the same experiment with the advertisements in a newspaper or a magazine.

8. Select some article with which you are entirely familiar. Write such a description as would be suitable for a catalogue. Use not more than fifty words.

Have you given a clear idea of the article? Have you given the information a customer would want? Will your description make the reader wish to buy this article?

9. Repeat this experiment, using a different article as subject. This time keep your description within twenty-five words.

10. Write out a complaint to be presented to school or town authorities for some grievance justifiably felt by the pupils of your school. Revise your wording, substituting courteous and moderate expressions for any which the class or your teacher considers rude.

11. Give an exact and inclusive definition of *home*; of *education*.

12. Write out the most literal translation possible of a brief paragraph from some language lesson. Rewrite the paragraph, substituting more idiomatic expressions, but keeping the connotation of the original.

13. Write a night letter of from thirty to forty words, asking that some article be sent to you from home.

Making People Understand by Description

One type of practical writing, sometimes called *description*, is more accurately classified under *explanation* (sometimes called *exposition*). This is the type in which the writer tries to draw a word-map to make his reader understand the arrangement of some room, the "lay-out" of a campus, a park, or a town. The appeal is not to the reader's senses, his feelings of like or dislike, but to his intellect, his understanding. The aim is not to produce a sense impression nor to arouse any emotional reaction, but to make the reader comprehend something that he needs to know. An architect's specifications, some real estate advertisements, or the catalogue description of a school campus might be classified as expositions of this kind. Reread the section about giving directions. With the same accuracy which you practiced there, carry out as many of the following assignments as your teacher may direct.

PRACTICE A

1. Give an exact word diagram of the study hall, of some recitation room, or of the school campus.
2. Explain the arrangement of school corridors and show what is the best routing of classes for fire drills.
3. Explain to a stranger the system of trolley or subway lines in your city; of streets in your town.
4. Suppose that you are away from home at a preparatory school. Your mother will send rugs, cushions, and pictures as soon as she knows what you can use. Write her a report of the size of your room, giving floor space, wall space, color of walls and furniture. Include a helpful diagram.
5. Ask advice from an art firm concerning a picture or a statue for some place in the school building. Tell enough

about the corridor or room in which it is to be placed so that you will receive intelligent advice.

6. Write to an interior decorator about new wall paper, giving size of room, height of ceilings, and color scheme of rugs and draperies.

7. Let several members of the class take turns in standing before the class for a minute, while you look at them. After each sits down, see who can describe him accurately enough so that a stranger could identify him. Remember that since he may change his coat, you cannot depend on clothing for identification. Write out these descriptions and call them the Class Gallery.

The method of expressing feeling by means of description is different from that which you have just been practicing.

Study the following theme. Make a list of the words that bring out the feeling the writer was trying to express.

EARLY MORNING IN THE NORTH WOODS

As I sat shivering with cold on the edge of my cot, trying to lace my shoes, I had half a mind to roll back into those inviting, warm blankets. My teeth chattered a regular tune, which did not harmonize with the muffled snores issuing from the roll of blankets on the other cot. I pulled aside the flap of the tent and stepped outside into a heavy, gray fog. It was one of that cold kind common in the North Woods, but new to me. I could see a few dark, hazy forms of trees, ghostly in their quietness. Not a breath of air was stirring, not a ripple could be heard from the lake, which I could not see but somehow could feel.

I dived back into the tent again for my warm sweater, but it was not to be found. I hunted everywhere — in trunks and bags, under cots, and finally found it under Harry's head. I tried to wake him, but all the response I got for my trouble was a few incoherent mumblings. Then, resorting to more strenuous methods,

I received an "Oh! keep still! I don't want to go fishin'," which trailed off into snores.

When I stepped outside again, a most beautiful sight met my eyes. The sun had just risen over the mountain top, transforming the cold, gray fog and the silent, ghostly trees into bright, warm sunshine and the many beauties of nature. On every leaf and sprig, on every blade of grass, the dewdrops sparkled like diamonds, and as they dropped from the trees, losing themselves in the grass, they shone in many colors. The grass and the leaves grew greener, while the lake turned to a smoky brown. A slight breeze had sprung up, forming small ripples on the water, which kept up an incessant wash, wash on the shore. The fog was lifting from the lake. Slowly, slowly, it drifted up the side of the mountain, then off into space, to be seen no more. There was nature in all its glory. The birds twittered merrily among the branches, and farther back in the woods I could hear the squirrels chattering to each other.

My sweater was too hot; so I gave it a sling into the tent. From the bundle of blankets came a muffled sound; the cot creaked; then all was still again. I picked up the water pail and started down the trail to the lake, because I remembered that it was my turn to get breakfast.

A Pupil's Theme

PRACTICE B

Write a short sketch to make the class understand how you felt on some particular occasion. The following list may be suggestive:

- | | |
|---|---|
| 1. An unexpected guest for dinner | 10. An unprepared lesson |
| 2. A breakdown on the road | 11. A balky horse |
| 3. The lack of a collar button,
a match, a knife | 12. Alone in the field |
| 4. The boat drifted away | 13. The result of getting up
twenty minutes late |
| 5. Lost in a crowd | 14. Then the motor stopped |
| 6. Sent to the office | 15. Wearing my new clothes |
| 7. Waiting for the parade | 16. How I felt when I got the
bicycle (or something else)
that I had wanted so long |
| 8. A late train | |
| 9. Getting our term reports | |

- | | |
|--|---|
| 17. My best friend is coming for a
week | 23. I thought him an enemy and
he did me a great favor |
| 18. My friend and I quarreled | 24. How I felt after seeing — (a
play or a great artist) |
| 19. Lonesome | 25. A shower bath after a game |
| 20. Just contented | 26. When my theme is read in class |
| 21. A scolding coming | 27. Oral English period |
| 22. Ready for a fight | |

Appealing to Eyes and Ears

No doubt you have often wondered what in the world you would write about. The following description of a squirrel is just such a sketch as you can write if you will keep your eyes and ears open and tell what they record.

JUST A SQUIRREL

The other day I stood still for a few minutes in the woods. The first thing that caught my attention was the sharp chit-chit-chit-chit of a red squirrel — not unlike the squeak of a wheel rapidly turned on a dry axle. I saw the little rascal when he darted up the vertical trunk of a tree. Then he stopped. By looking closely I could see his outstretched nose and open mouth as he repeated his half twittered squeak. I was glad that Joe was not there, for that call would send him scurrying after his gun to extinguish this scampering red bit of woodland joy.

While I was blessing the absence of Joe, up raced Mr. Squirrel. Another ten-foot dash, a pause, then another and another; and I thought how dizzy I should be where he was chittering so gaily. Then he suddenly took a notion to explore a neighboring treetop, and made a flying leap from twig to twig as easily as I shift the gears of my car into "high." I could not help thinking of Emerson's "The Mountain and the Squirrel," with my human ponderosity in its appropriately heavy rôle. It must be fun to be a squirrel.

A catalogue of what this writer saw would read something like this:

I was standing in the woods when I heard a squirrel's call. As he moved along the vertical trunk of a tree, I saw him. He ran up the tree in little dashes of about ten feet each. When he got to the top of the tree he jumped across to a branch of a neighboring tree.

Let us examine this bit of description to find out how you are made to see the squirrel. Which of the writer's senses first told him that there was a squirrel around? What verb helps you to see him? Was it easier to see him when he moved? Why is it better to say "the squeak of a wheel," etc. than "the squeak of a mouse"? Name other details that help you to see the squirrel. How does the writer show his sympathy with the squirrel? Make a list of the verbs and of the adjectives that add to the vividness of the sketch.

How is the contrast between the man and the squirrel brought out?

What does *ponderosity* mean? Why is it a particularly fitting word here?

PRACTICE

I. Select some scene and watch what happens for from two to five minutes. Of course you will not attempt to tell everything that you see, hear, taste, smell, and feel. For example, if you were to tell everything that you could see and hear at any given moment on a crowded city street, you would have a mere enumeration. The principle of unity which you studied in the paragraph applies to everything you write.

II. You should be able to select some topic from the following list on which you can write two or three paragraphs. Remember that you are writing for your classmates. If, when you read your sketch, they see, hear, etc. vividly, you have been successful.

- | | |
|---|---|
| 1. My dog welcomes me home | 12. The stillness of the forest |
| 2. Kitty and her mouse | 13. Here comes the train |
| 3. Tabby and her kittens | 14. An airplane "taking off" or
alighting |
| 4. A skirmish between Tabby
and Fido | 15. Up in an airplane |
| 5. The auctioneer makes a sale | 16. Exploring a new road |
| 6. A procession of yellow cabs | 17. Before the game |
| 7. A glimpse of the swimming
hole | 18. The corridors of the school
before the session |
| 8. Snap shots from a street car | 19. Painters, bricklayers, or car-
penters on a building |
| 9. A burning building | 20. The paving gang |
| 10. Burning rubbish in the back
yard | 21. A street-car jam |
| 11. A bonfire | 22. Driving past the traffic officer |

Your classmates will tell you :

- (a) Whether your appeal to their senses was vivid.
- (b) What words — particularly verbs and adjectives — made your description vivid.
- (c) Whether you wrote a description or a catalogue.

In writing your sketch, you probably used both narration and description. Pure description seldom occupies more than a paragraph or two at a time. It is employed to make the narrative interesting or the explanation clear.

In reading a novel, however, you have often been impressed by the description of the characters. The author not only tells you of the features, the dress, and the actions of his characters, but by his choice of words he manages to influence you to a feeling of like or dislike. The earlier novelists usually gave a more or less formal description of each important person as he was introduced. Often the writers of to-day produce an equally vivid impression by subtle suggestions of speech or action or by the comments of other characters in the story.

Notice the description in the following character sketches:

THE LEADER

The tall, slender figure of the leader, as he stood with the violin singing its commanding leads to his little orchestra, was a personification of the spirit of jazz. No savage in the jungles of Africa, whence our popular hiccuping melodies spring, could have gesticulated more eloquently to the jiggling syncopation of the tom-tom.

He started with a madly-jumping, alleged melody that took his twinkling fingers racing far up toward the bridge of his fiddle. As the snare drum buzzed its carefully accented accompaniment, his animated glance seemed to draw from the saxophone a groaning minor. It skillfully jumped the ordinarily accented first beat of the measure and brought up with a concerted thump along with all the other instruments on the second beat, where, of course, it had no business to be.

The leader seemed to be playing every instrument in the orchestra. The flash of his eye gave every man his lead. His whole body vibrated as if his being were pervaded by the compelling rhythm. His violin now sang the air, now swung to a subdued part to help out the other instruments, but always, like its master, dominated the whole performance. Like the flash of his countenance, it thrilled with the spirit of jazz.

"GRAMPA"

On the day that "Grampa" arrived for a visit, there was a blizzard. My teacher sent word home that she would keep me until some grown person arrived to take me home. It was a mile home, and the trolleys could not break through the drifts. Watching from the windows, after what seemed hours, I gave a shout of delight; for plunging head-on through the drifts came "Grampa."

We ran down the corridor to meet him, and he blew in, his beard white with snow, his eyes bluer than ever in a cold, rosy face.

When we started out, I found to my mortification that he was planning to carry me. He yielded to my protests, however, and set me behind him, so that he could break a path and shield me a little, reaching back to clasp my hand. Every few steps he would turn to ask, "Don't you want me to carry you now, Janey?"

My immediate family had dropped the diminutive when I started to school, but "Grampa" never did.

The drifts were deep and my legs were short. After only two blocks I gave in, reluctantly.

"I think maybe I'd like you to carry me a little way, Grampa," I said.

With a gentle chuckle he hoisted me aboard his back, drawing my arms about his neck. Within five minutes I was sound asleep, while he plowed through the remaining five sixths of that long mile, against jabbing, snow-clouded wind. When we reached home, his back was lame; but he always described my refusal to be carried as if I were a forty-niner.

A gentle-hearted, understanding-minded man — "Grampa!"

PRACTICE

Write brief descriptions of one of the following or of some one else whom these suggest to you:

- | | |
|--|----------------------------|
| 1. Our postman | 11. The football coach |
| 2. My chum | 12. A dear old lady |
| 3. The dancing master | 13. A neighbor's baby |
| 4. One of my teachers | 14. The janitor |
| 5. Grandad | 15. The superior senior |
| 6. The head waiter | 16. A friend in need |
| 7. The deacon who takes the collection | 17. The village gossip |
| 8. Our cook | 18. Little Miss Curiosity |
| 9. The school bully | 19. A benevolent gentleman |
| 10. The traffic cop | 20. Cross-patch |
| | 21. The hoodlum |

Describing Places

Writing descriptions, we are sometimes told, is the art of making word-pictures. This is partly true, since both painting and description try to represent the form as well as the color of what is described. A portrait, however, can show

how a person looks only at one brief instant. A painted landscape can suggest only inadequately the continual motion and change in the most quiet scene, such as the shifting of leaves, the flitting of birds, the movement of breezes and streams. To write a description of a school in session or of a business street at noon means to put in all the clang and roar and hurry and bustle that make such a scene an experience rather than a mere picture. In other words, if we think of descriptions as pictures, we should think of them as *moving* pictures, plus the sounds, odors, and feelings associated with any scene.

In the following brief descriptions written by pupils, gestures, motion, color, and sound all play important parts. State the point of view in each theme, both with reference to how the writer felt about it and with reference to his physical point of view. In regard to the description of the freshman-sophomore scrap, for instance, a freshman class objected that there *were* no "terrified cries" of freshmen. The theme was written by a sophomore and that was the way it had sounded to him. The difference was in the point of view.

1. Worming through the impatient crowd of students who thronged the railway platform, I pushed my way into the station. A Co-ed against whom I brushed my bag cast a look of contempt upon me as I humbly apologized, and a group of boys nearby bubbled over with laughter at my awkwardness. The long line of passengers waiting for tickets shifted impatiently from one foot to the other, while the ticket agent calmly scribbled express receipts at his desk and sucked a cigar stub, strenuously trying to keep its last spark alive. Taking my place at the end of the line, I too fell into the shifting step. When every one was ready to collapse, the agent drew himself slowly from his chair and dragged to the window. The crowd sighed with relief and began getting change ready. Suddenly the drawn-out whistle of a locomotive shrilled

in the air; and, minus tickets, the whole line precipitated itself through the door. As I gained a seat in the coach, I glanced through the window, sorry that none of the Co-eds were waving farewell to me.

A Pupil's Theme

2. Blackness hung over the scene of the freshman-sophomore scrap, like a blanket thrown over a swarm of struggling ants. Black forms hung on the outskirts of the dense mass on the railroad track. Shafts of light from various flash lights stabbed the darkness here and there. The clatter of clubs and the terrified shouts of the freshmen disturbed the stillness. The autos on the bridge above started off, one by one, with a rattle and roar. The clatter of the clubs diminished as the freshmen scuttled to their places in waiting autos. The hubbub died to a murmur of voices and the splash of feet on the wet road.

A Pupil's Theme

3. Gloomy and threatening, the clouds creep slowly across the sky, obscuring all. As the shadow deepens, the birds cease their songs. Blacker grow the clouds. From the west comes the mutter of menacing thunder, while from time to time a vivid streak of lightning glares across the heavens. A sudden silence, the fitful moaning of the trees, then with a rending crash and a searing flare, the storm breaks. On rushes the wind, merciless and brutal, straining and tearing at the trees, and with it the hissing rain bent on its errand of flood and destruction. The partners of the storm sweep on — breaking, mangling, devastating. But the storm has shot its might, for through the breaking clouds of the distant west comes a fugitive sunbeam, faintly at first, but ever strengthening — the herald of reviving life.

A Pupil's Theme

PRACTICE

Here are some scenes at which you might try your own hand. Pick out one with which you are familiar and observe it carefully, jotting down details of motion, sound, color, etc. Make your point of view clear, through your choice of words and arrangement of details.

- | | |
|---------------------------|---|
| 1. Fire! | 9. The skating rink |
| 2. Toboggan hill | 10. When the matinée lets out |
| 3. A stormy night | 11. Between classes |
| 4. The principal's office | 12. Main street |
| 5. The gymnasium | 13. Downtown at six o'clock on
Christmas Eve |
| 6. The lunch room | 14. Hide-and-go-seek in the dark |
| 7. The toy department | 15. A busy laboratory |
| 8. The playground | |

Landscapes

It is comparatively easy to get sound and motion into a description of a crowd; but how about a landscape or a marine view? Watch your kitten and puppy to notice how many sounds they seem to hear of which we should hardly be conscious. Young children are unusually sensitive to sounds and movements. A boy of four interrupted the conversation of a dinner table to ask, "Did you hear that cow bark?" Half the enjoyment of outdoor life lies in the consciousness of subtle movement and sound about us.

PRACTICE

I. From the following topics, choose several settings that you know or can imagine, and make a list of all the details of motion or sound which one might see or hear.

- | | |
|---------------------------------|---------------------------------------|
| 1. Alone on the beach | 8. Just before the street wakes
up |
| 2. A canyon in the foothills | 9. Out of sight in the treetop |
| 3. By the village swimming hole | 10. In the middle of the lake |
| 4. A deserted house at night | 11. Adrift on the river |
| 5. Under the poplar tree | 12. Below the falls |
| 6. Through the cornfield | 13. The workshop |
| 7. Behind the park shrubbery | |

II. Reread the selection *Just a Squirrel*, page 356, noticing particularly details of sound and motion in the quiet woods scene.

III. Write two or three paragraphs about one of the following settings, so as to appeal to the senses of your classmates. When you read your theme, your classmates will make a list of the vivid words you used. They will suggest others that you might have used to advantage.

1. A city boy (or girl) in the country
(Accustomed to the rather dingy light of his inside room at home, he is awakened by the early morning sunrise. What does he see and hear, from 3.30 to 5.30?)
2. Playing scout in the park
(A scout must be alert for every crackle of a twig or rustle of a leaf.)
3. When orchards bloom and birds come back
(What are the colors? How does the breeze feel? What does the air smell like?)
4. When dry leaves are burned
(How do the trees, the grass, and the sky look? Is the air different from spring air?)
5. Skating by starlight
(Do voices sound the same by night as by daylight?)
6. Hunting specimens for my herbarium
7. Lost, the sun under a cloud, and no compass
8. Quarantined, with only the sky and treetops in sight
9. Coasting by moonlight
10. Halloween from the inside looking out
11. Getting a look at that bird
12. Down the river on a raft
13. Getting trailing arbutus
14. Around the campfire
15. Wild geese
16. Nutting
17. Hobnobbing with nature
18. The bashful chipmunk
19. A night street in the rain
20. When the leaves change color

Reports

In any occupation one is likely to be called upon to give a report of some conversation or of some situation. In such cases a clear, straightforward statement that tells the whole story is essential.

The story on pages 286, 287 does not exaggerate the importance of directness and accuracy in business. Prepare a report founded on that story to be submitted to the directors of that firm. Show why the firm would profit by discharging Mr. Smith and paying a larger salary to a man who could do the same work with one hour of supervision a week from Mr. Robinson, instead of five hours. Mr. Robinson's time is worth one hundred dollars for an eight-hour day. Mr. Smith gets thirty-five dollars a week. If Mr. Robinson gives five hours a week to the supervision of Mr. Smith's work, how much does Smith cost the firm? How much could the firm afford to pay a man who would do Smith's work equally well with one hour of supervision from Mr. Robinson?

The notes taken in preparation for a report are an outline of the information needed.

PRACTICE

In reporting on the following problems, make an outline, if necessary, and come to class prepared to give an oral report and to answer questions on five of them. Following your outline, write out a report as if it were to be the basis for decision by an employer or by a board of directors.

1. Go to several rooms in your school and examine them carefully to see which is the most desirable as a classroom in English. In ten minutes be prepared to answer any questions bearing upon the desirability of the room.

Among the items on which you should seek information are the following:

- (a) The number of seats
- (b) The number of windows, wall maps, pictures, etc.
- (c) The amount of blackboard space
- (d) The conditions as to street noises and ventilation

2. Get permission to go to a classroom other than your own. In ten minutes return and report :

- (a) How many pupils were present.
- (b) How many seats were empty.
- (c) How many individual recitations took place.
- (d) Whether you could hear.
- (e) Whether the pupils sat and stood in correct positions.

3. For a week keep a record of the nature and quality of all your oral contributions. Examine it and determine which was the best contribution, which was the poorest, and why. Remember that a deficiency in exact knowledge may not be the worst kind of failure. Report to the class your conclusion and the reasons for it.

4. Go to the library and see which books or magazines you would advise the class to consult for information on :

- | | |
|-----------------------------|---------------------------|
| (a) Public playgrounds | (e) The work of Congress |
| (b) Tenement houses | (f) The latest inventions |
| (c) Public swimming pools | (g) The new books |
| (d) The good roads movement | (h) The new plays |

Make the report to the class. The report should include the title of the book, the name of the author, the publisher, the date of publication, and the number of pages related to the topic referred to.

5. Your mother intends to buy a new dining-room table and a new easy chair. Go to the desirable stores and examine the stock. Make a report that will save her time in making the purchase. Tell the class about it.

6. Your class is giving a picture to the school. You have been chosen to consider what spaces need decoration and the character of the pictures most suitable for such spaces. Report to the class.

7. Get a railway time-table for trains between two cities.

such as New York and Chicago. Examine it to find the advantages and disadvantages in traveling by ordinary trains and by excess-fare trains. Report to the class.

8. The schoolhouse ought to have window boxes. The boys are to report to the class on the kind of boxes desirable and how to secure them. The girls are to report on the best kind of plants to use and how to get them. Both boys and girls are to consider how the plants can be well taken care of.

9. Report on the football or baseball schedule for the coming season.

10. Report on the available candidates for coach of the football or baseball team. Your discussion should give the information necessary to an intelligent choice. At the same time it should not be an argument for any one candidate.

11. Report on a proposed form of pupil participation in the government of the school or on a possible extension or change in the system now in operation.

12. Make an outline for an oral report on an editorial or a news item of political or social importance.

13. Report on some measure before the city council, the state legislature, or Congress.

14. Report on some feature of the President's, the governor's, or the mayor's latest message.

15. Write a statement of from 100 to 200 words giving the gist of an article of two pages or more in your class magazine.

16. Make a report comparing one magazine in Group A with one in Group B:

A.

The Atlantic Monthly

The Century

Harper's Monthly

The American Magazine

Scribner's Magazine

B

The World's Work

The Review of Reviews

The Outlook

The Survey

The Literary Digest

Business Reports

Reports of business situations are very often required. For example, the business man who leaves his office in the charge of his stenographer for an hour, requires, on his return, a report of the callers and the telephone communications during his absence. In order that she may give a satisfactory report of these occurrences, the stenographer must make some brief memoranda. These will serve as an outline for her report.

PRACTICE

Make memoranda for three of the following reports to be given orally :

1. A real estate dealer is absent from his office for an hour. During that time there have been three calls. Imagine the business of the callers who might come to a real estate office. Give such a report of each caller as the agent will require from his stenographer.

2. You have had an actual business experience, such as an errand to buy a certain article, which you were unable to find. You found a substitute. Make it clear to the one who sent you just what this substitute is so that he can determine whether or not it will be satisfactory.

3. You have been sent by the business manager of your school paper to secure advertisements. Report what success you have had.

4. Your class wishes to give a social affair, such as an excursion or a dance. Make a report on the available places, transportation facilities, kind of accommodations, cost, and any other necessary information.

5. Your father has told you that you may spend \$50 for a radio set, but that you must bring him a report of the various

types of outfit that can be purchased for that amount. Show him the different kinds of equipment that you can secure.

6. You have been appointed to find prices and details concerning the equipment of the football team of your school. Give a report to the athletic council or association. Your outline should include the following items:

(a) Number of men to be fitted out

(b) Equipment of each man

(c) Cost of each item

(If two or more qualities of goods are to be considered, give tabular statement of different goods.)

(d) Total cost

7. Your class must choose between having a dance on class day and going to Washington (or elsewhere) on an excursion. Report cost, time for preparation, advantages, etc. of each. Remember that this is not a debate. You are to show facts.

8. Your class can take either Commercial Geography or Latin next year. Report the advantages of each. Remember that this is not a debate. You must show fairly what benefit you are likely to get from each study.

9. From your experience in the high school, prepare to report to the eighth grade in the elementary school the purposes and scope of the various curriculums in the high school. Remember that the pupils you will address have a wide variety of needs and ambitions. Probably you will have to consult a teacher to prepare this report.

10. Bring in a report showing the nature and the purpose of a corn club or of a similar organization with which you are familiar. Among other things, show the methods of cultivation used by the members and the value of the organization to your community.

11. Your class must choose a class magazine for next year. It is to be either *The Outlook* or *The Literary Digest*. Bring in a report showing the advantages of each.

12. Report the results to you personally of the use of the class magazine.

13. You need new clothes for a visit. Report to your mother what you will need for street, out-of-doors, afternoon, and evening use, and how your needs can be supplied with economy of labor for her and of expense for father. (Include hats, shoes, and gloves, as well as suits or dresses.)

Reporting Meetings

Bring to your English class minutes of the proceedings in some of your other classes. Such a report should include :

(a) A brief statement of each important topic discussed in the class and of the conclusions reached.

(b) A statement of any important event or incident that occurred in the class.

(c) The assignment for the next lesson.

Do not copy anything from the textbook, but use your own words.

When you have read your report, your classmates will tell :

(a) Whether they understand what was done in the class upon which you reported.

(b) Whether you spoke so that they could understand you without effort.

Organize your class into a "Society for the Study of English." By election or by the appointment of the teacher secure a temporary chairman. He will call the meeting to order, and ask, "What is the pleasure of the society?"

John Anderson (rising). Mr. Chairman.

The Chairman. Mr. Anderson.

Mr. Anderson. I move that we elect officers.

Charles Brown (rising). Mr. Chairman.

The Chairman. Mr. Brown.

Mr. Brown. I second the motion.

The Chairman. It is moved and seconded that we elect officers.

Is there any discussion? Are you ready for the question?

The Class. Question.

The Chairman. All in favor of electing officers make it manifest by saying "Aye."

Members in favor. Aye.

The Chairman. Those opposed, "No."

Members opposed. No.

The Chairman. The motion is carried (*or lost, as the case may be*).

If the motion were carried, the chairman would call for nominations for president of the society, and the election would proceed.

In making or seconding a motion or in addressing a formal meeting, rise and address the chair as "Mr. Chairman" or "Mr. President."

Do not say anything more until the chairman speaks your name. His recognition "gives you the floor," that is, gives you the right to speak, and by courtesy requires the other members of the society to listen.

A report of this meeting by its secretary would be something like the following :

The Society for the Study of English met in Room 101 at 11 o'clock, Wednesday, January 15, 19—. Hamilton Fish was appointed temporary chairman by the teacher. On motion of John Anderson it was voted to elect officers. Mary Rodgers and Joseph

Barnard were nominated for the office of president. Frank Brien and Howard Tomlison were appointed tellers. The ballot stood :

Joseph Barnard	19
Mary Rodgers	17

Joseph Barnard was declared elected and was escorted to the chair.

The minutes of a meeting should give a clear and complete account of all business transacted at the meeting. These minutes are usually read, corrected, and approved in final form at the next meeting of the society. After this action has been taken, the minutes stand as the official record of the action of the society. Any questions as to what has been done by the society are referred to the record of the meeting.

What would be the importance of the records of a meeting of the board of directors of a corporation in settling a question whether or not the corporation should be held responsible for an unusual order issued by one of its officers on the day after the meeting?

PRACTICE

1. Make a secretary's report of the proceedings of your Society for the Study of English.
2. Report a meeting of any other club to which you belong.
3. Report a meeting of your Students' Association, Athletic Association, Athletic Governing Board, or other school organization.
4. Go to a meeting of the city, town, or borough council, of the Board of Education, or of any organized body that is accessible. Write a report of the action taken there.
5. The principal, supervisor, or state inspector visits the English class. Report briefly for his benefit what the class has accomplished since his last visit, the problem upon which

the group is now working, and the specific purpose and procedure of to-day's lesson.

Review

1. Explain the meaning of the principle, "Use terms that your hearer will understand." Tell of an experience you have had in which you were puzzled because some one who was trying to make you understand did not apply this principle.

2. What are the essentials of a good outline? Why is an outline valuable in preparing to give an explanation?

3. Why did the authors of your textbook in English begin the study of the outline with exercises in classification and arrangement?

4. What is the value of specific illustration in making people understand? Tell about an experience in which you either made some one understand or were made to understand something by means of a specific illustration.

5. Why is the word "dandy" not a good one to describe a hat, a ball game, a play, or a book?

6. Give a report on the purpose and the requirements of a report.

7. Write out verbatim a motion to employ John Williams as coach of the football team. Include every word spoken by the mover, the presiding officer, the seconder of the motion, and the voters.

XI. MAKING PEOPLE BELIEVE

Each of the following selections is designed to persuade to a definite line of action. Read each selection carefully so that you can write a sentence telling what it is trying to prove.

MEET THE GIRL SCOUTS

Gray days turn white. We of mature years sit by the radiator, hug the fire, or go to Florida. But Youth, blessed with the joy of living, be it warm or cold, greets the change with a whoop. With any old thing for a sweater and half-buckled galoshes, out of doors it gleefully rushes.

This is one of the reasons why the Girl Scouts idea is prospering. The Scouts are strong for the open, regardless of the season. They have 266 camps — and they use them. During Christmas week, for example, they are going to take camping trips, with farmhouses and log cabins in the woods as bases; they are going to tramp, coast, ski, snowshoe; they are going to take a few lessons from the miracle worker, old Mother Nature. Afterwards, straight on until spring, they are going to use the week-ends for camping, snow hiking, ice carnivals — all the delights the white days can bring. Lucky girls! and lucky cities and towns where their troops flourish!

The cost of the winter camp to a girl is small — about ten dollars a week. Girl Scouts, Inc., 189 Lexington Avenue, New York, N. Y., can tell you all about it; and it will — *gladly*.

Collier's

BUILDING AND LOAN ASSOCIATIONS

Every one who is anxious to save money — and that includes most of us — should understand the way to save through a Building and Loan Association.

One of the most common plans of the organization is to sell shares on which the investor pays \$1 each a month until the money thus paid, together with interest earnings, amounts to \$200 for each share. Through careful investments, Building and

Loan Associations, when well managed, are able to pay at least 6% compound interest.

For example, suppose the investor buys 5 shares. He will pay \$5 a month for about 11 years, or 132 months. If the association is fortunate in its business, these shares will "mature" in approximately that time; that is, the buyer will receive \$200 for each share, or \$1000 in all for the \$660 he has paid in. In other words, the accumulated earnings of his steady investment, month by month, will be \$340.

The obvious advantage of such an association is that it provides a systematic plan by which one automatically saves. The \$5 a month in the illustration might mean fewer sodas or shows or an occasional night in bed rather than "out with the boys or girls." In the long run, however, the \$5 will not be missed.

Herbert Spencer says, in his essay, *The Philosophy of Style*:

The economy of the recipient's mental energy, into which are thus resolvable the several causes of the strength of Saxon English, may equally be traced in the superiority of specific over generic words. That concrete terms produce more vivid impressions than abstract ones, and should, when possible, be used instead, is a current maxim of composition. As Dr. Campbell says, "The more general the terms are, the fainter is the picture; the more special they are, the brighter." We should avoid such a sentence as:

—In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

In place of it we should write:

—In proportion as men delight in battles, bullfights, and combats of gladiators will they punish by hanging, burning, and the rack.

This superiority of specific expressions is clearly due to a saving of the effort required to translate words into thoughts. As we do not think in general but in particular terms—as, whenever any class of things is referred to, we represent it to ourselves by calling to mind individual members of it—it follows that when an abstract

word is used, the hearer or reader has to choose from his stock of images one or more by which he may figure to himself the genus mentioned. In doing this, some delay must arise—some force must be expended; and if, by employing a specific term, an appropriate image can be at once suggested, an economy is achieved and a more vivid impression is produced.

Each of the three selections given on pages 374–376 is an argument. It represents facts which are likely to make the reader believe the truth of some definite statement.

In a similar way you are constantly making or hearing arguments. In your home you seek to persuade your father or your mother of the wisdom of something that to you is desirable. If you go to the store to buy a hat, the salesman tries to persuade you that the one he has is the one you need. Open a newspaper or a magazine and you are assailed with buying arguments that would bankrupt a millionaire who acted on all the suggestions.

General Assertions

What is the value in argument of such expressions as the following:

1. I think —.
2. I say it is —.
3. I say it is not —.
4. You don't know what you are talking about.
5. I have studied this subject and I know that it is as I have said.
6. Mrs. So-and-So bought it.
7. Miss So-and-So was cured by it.
8. Everybody's wearing this kind.
9. Everybody does it.
10. Mr. So-and-So thinks —.
11. Statistics prove —.

Listen carefully the next time you have a chance to hear an argument and make a list of similar statements that you hear.

To prove means to give a sufficient reason for the truth of a statement.

A **proposition** is a statement whose truth or falsity you are trying to establish.

Evidence is any matter of fact that will tend to give the mind a reason for agreeing or disagreeing with a statement or a proposition.

How can you make the statement "Statistics prove . . ." of value?

A statement that is not supported by evidence is of little value in argument.

Defining Terms

Before you can make a successful argument, you must be sure that the person you are trying to convince understands the terms you are using. For example, suppose that you are trying to sell a hand-power vacuum cleaner. Your customer knows about the electric vacuum cleaner but does not know about the kind that runs by hand power. She has no electricity in her house. Your explanation of the hand-power cleaner is a part of the introduction to your argument. It is really a **definition**.

When you go to a store to buy a piece of cloth or a tool, the clerk tries to persuade you that some of his goods will meet your needs. He is making an argument. State as a proposition what he is trying to prove. What will be the effect if you fail to understand some of his terms?

In presenting an argument, always be sure that you make the principal terms of the introductory explanation so clear that no one can misunderstand their meaning.

PRACTICE

I. Define the terms for five of the propositions formulated below.

II. Read over the following list of statements carefully. Select three about which you have a decided opinion. Give one good reason for your opinion on each of the three statements that you have selected:

1. Pupils who have a standing of 85 per cent in their term's work should be excused from final examinations.
2. A school should give credit toward graduation for the successful study of music with a competent private teacher.
3. Every girl should study cooking at some time in her high-school course.
4. Every boy should have manual training at some time in his high-school course.
5. All athletic contests with schools outside of this city should be abolished.
6. The mile run should be abolished in high-school athletics.
7. The school building should be open evenings for those who wish to come to the building to study.
8. The school building should be used for ——. (Name some community purpose.)
9. The city should own its electric light plant or its water works.

III. See how many facts you can bring to support your one reason. Do not give a second reason, but support that one reason. Write out your argument carefully in one paragraph. Examine the paragraph closely to see whether you have discussed more than one subject.

The Use of Explanation and Statistics

The following explanation of the new type of instruction in civics is really an argument for a change from a study of con-

stitutions and governmental organizations to a study of local community interests and problems.

TEACHING COMMUNITY CIVICS

After briefly tracing the city's growth as an organized community, the pupils are directed to a most interesting study of the problems of health, sanitation, building regulations, water supply, sewage and garbage disposal, street cleaning, lighting and paving, police and fire protection, transportation, education, city planning, contracts and franchises, and municipal revenues.

Does this sound either formal or formidable? In practice it is neither. No longer are the pupils asked "elevating" questions, such as: "How does the Federal executive act as a check upon the legislature?" "What are the exclusive powers of the Senate and House of Representatives?" Instead, they are busying themselves with such "commonplace" queries as: "Why do school children have to be quarantined when they have the mumps and what are the city regulations covering contagious diseases generally?" "Why may there be legally only seven seats between aisles in our assembly hall, and what are the city ordinances about overcrowding, exits, and fire escapes?" . . .

This is not all. These pupils become possessed by another motive — the true goal of the educational process. If they find that laws or ordinances passed for their protection are not enforced, or that further regulations are necessary, they feel a responsibility for the righting of these conditions. At last they have learned to think civilly.

One pupil, after studying housing conditions, went to call on her washerwoman to see what life was like in one of the city's worst inclosed courts. She was taken about the neighborhood and shown all the things the landlord ought to have done but had not done. "The owner of the buildings is a good church member, too!" commented the girl indignantly. How long will inclosed courts and narrow alleys and bad sanitary conditions prevail, once citizens know the facts and learn to interpret those facts rightly? Even good church members will have to get busy if they are profiting in this unregenerate fashion.

A second pupil spoke of the added interest he had in reading the daily papers. Since he had been studying civics he felt acquainted with the various officials and their work, whereas before, the term "city controller," for instance, had meant nothing to him.

A third student had learned perhaps the most difficult lesson of all — the evil of indiscriminate giving, which pauperizes the recipient of the bounty. How long, think you, will the gay and festive hobo continue in business, once the backdoor "handouts" from generous but shortsighted women are stopped and he is met by the unvarying rule, "No work — no food"? This will have the proposed labor colonies beaten to a frazzle!

J. L. BARNARD

Many of our newspaper editorials argue by explaining. See whether you can find among the editorials of to-day's paper one that makes an argument by the way it explains something.

The use of **statistics** frequently makes a situation so clear that the reader is forced to draw a certain conclusion. This is one of the most convincing methods of argument.

Statistics, like illustrations, may be used misleadingly. The arguer must be certain that he has the most recent and dependable statistics. The reader or listener must learn to beware of imposing tables of statistics which have back of them no reliable research or which would be offset by more recent figures. For this reason it is well either to state your authority or to be ready to show that your statements are accurate by giving the source of your information.

The following is a good illustration of the effective use of statistics:

THE PARCEL POST AND YOUR POCKET

When John Wanamaker, as Postmaster-General, gave the first effective impetus to the parcel-post idea, there was almost universal agreement that the project was sound and that its establishment was demanded by the interests of the public. He

was, however, in advance of his time. Sentiment was not sufficiently strong to force the much-needed improvement from a Congress made up of men indifferent or hostile to the public interest. His epigrammatic statement that there were only four reasons why this country did not have a parcel post — the Adams Express Company, the American Express Company, the United States Express Company, and the Wells-Fargo Express Company — was true then, and it remained true during all the years of delay that followed, except that the number of companies increased.

Public sentiment moves slowly, but it does move. These object lessons steadily educated the people, and as the cost of living became a more acute problem, increased attention was focused upon the palpable evils of the express extortion. It came to be understood that when \$6,000,000,000 worth of farm products cost the consumers \$13,000,000,000, there was a prodigious system of extortion in transportation; and the core of the evil was seen in figures such as these: one express company, with actual investments totaling only \$2,044,000, was capitalized at \$8,000,000; in a recent year it declared dividends of 310 per cent, and in addition increased its stock to \$24,000,000 in order to conceal its enormous earnings.

A popular understanding of such facts as these was irresistible. All efforts to obstruct the obvious interests of the people failed, and on January 1, 1913, a parcel-post system went into effect.

The North American

PRACTICE

I. Explain one of the following propositions in such a way as to make an argument in its favor:

1. The "honor system" of conducting examinations should be inaugurated in our school.
2. The labor union is a benefit to its members.
3. The income tax is the fairest form of taxation.
4. A farm expert should be employed for this county or township.
5. My chosen occupation is —.
6. I should not like to be a —.
7. A juvenile court should be established in this city.
8. A public official who takes graft should be imprisoned.

II. Write an editorial comment on some event of current interest, making it a basis for an argument. The following suggestions may help you to select a topic :

1. Our recent defeat in football. (Make an argument for a change of athletic policy.)
2. Our recent school reception. (Show the need for more social training in the school.)
3. A well-managed school affair. (Show how the management of activities is valuable training.)
4. The recent issue of our school paper. (Write an editorial showing why pupils should subscribe for the paper.)
5. A bill before Congress, the state legislature, or the city council. (State its provisions in such a way as to make an argument for or against the bill.)
6. Prices received by the farmer as compared with those paid by the city consumer. (State specific prices, and advocate a remedy that will benefit both farmer and consumer.)
7. The need of public playgrounds. (Take an account of a case in the juvenile court from the newspaper, and from it show the need of playgrounds.)
8. A commercial and technical school needed. (Develop the argument from some event or condition.)
9. Girls should have a business training. (Develop the argument by using the fact that 100,000 women in a certain city paid income taxes as heads of families.)

III. Bring to class an editorial. Be prepared to state the proposition that it supports and to defend the position taken in the editorial against the arguments of the class.

An explanation of conditions that make a conclusion inevitable is one of the most effective methods of argumentation.

Meeting Objections

The man to whom you are trying to sell an electric fan says, "I do need an electric fan this hot weather, but I am short of money and an electric fan is one thing I can get along without."

His objection might be met by saying, "Yes, Mr. Smith, but your time is worth twenty dollars a day. If you are comfortable while you are working, you will do more work, do it better, and keep yourself in better health. A day or two out of your business would cost a good deal more than the fan."

PRACTICE

I. Prepare to meet four of the following objections:

1. A customer is considering the purchase of a woman's tailored suit marked down from \$75 to \$35. She objects that it will go out of style sooner than the new suits.
2. A customer objects to a single-tube bicycle tire, the only kind you have in stock, because he cannot himself repair it in case of puncture.
3. A customer objects to paying six dollars for a hat, when he can get one that looks just as well for two dollars and a half.
4. A customer in a stationery store remarks that he will not buy a fountain pen because he has never seen one that will flow readily when it has not been used for twenty-four hours.
5. A customer objects to the price of a standard make of typewriter. He says that he can buy a typewriter for \$25.
6. A woman who has a large house wants a vacuum cleaner but says that she cannot afford it.
7. It is useless to pass a law that children under sixteen shall not be employed in factories because such a law cannot be enforced.
8. There is so much corruption in politics that it is safer to have the electric light and power plant owned and operated by a company than by the city.
9. The parcel post should be abolished because it injures the business of the express companies.
10. Investigations looking toward government ownership of the telegraph and the telephone should be abolished because private companies can give the public better service.
11. It is useless for me to learn to classify words under the various parts of speech because I shall not have to classify words when I am through school.

12. Our football team should be disbanded because it has lost every game this year.

13. The dramatic club should be discontinued because it takes too much of the time of the pupils.

14. Final examinations should be abolished because some pupils cheat.

15. Mr. Morrison should not be required to pay school taxes because he has no children to send to school.

16. Courses in salesmanship should not be introduced into the high school because the students will become more skillful than the present employees in the stores and will secure the better positions.

II. Write out fully your answers to two of the above objections. Read each answer to your father and mother, and get their judgment as to whether you have met the objections.

In preparing for an argument, always think out the strongest statement that your opponent can make of his case. Be prepared to meet his arguments and his objections to yours.

Planning

“This school should have a summer session.”

As this proposition stands, it is assertion and not proof. Several kinds of proof have been discussed in the preceding section. Having collected these proofs, you will need to arrange them in some sort of orderly plan. Such a plan is usually called a **brief**.

A brief is divided into three parts as follows:

I. The **introduction**, which should define terms and state points of agreement as well as the question or questions at issue.

II. The **proof**, which should give detailed reasons sustaining the proposition that is being supported.

III. The **conclusion**, which should briefly summarize the reasons and state that because of these reasons the contention is valid.

A sample brief on the proposition suggested on page 384 might read :

I. Introduction

- A. Resolved that this school should have a summer session.
- B. Definition of term: By summer session we mean a term of six weeks beginning the first of July and closing the middle of August.

II. Proof

- A. Many pupils who have failed would save time, for,
 - 1. They must remain in school an additional term to make up the work in the regular session. (Statistics)
 - 2. Many pupils fail in but one or two subjects, which could be made up, without loss of time, in a summer session. (Statistics)
- B. Pupils who have lost work through illness could make up this work and keep up with their classes.
 - A typical instance: I know a boy who was out six weeks on account of illness and who refused to go back to school because he was ashamed not to graduate with his class. He would have been glad to make up his work in summer school and would have felt like continuing in school until his graduation.
- C. Ambitious pupils could save a year by attending several summer sessions.
 - A typical instance: I know a very bright boy whose family is so poor that he must go to work just as soon as the law will permit. A summer session would make it possible for him to graduate before having to go to work, and he would thus be better qualified to help his family.
- D. The earlier graduation of all these students would make room for more new ones. (Statistics)

- E.* (Meeting Objections) The summer session would not interfere with the health of any pupils, for attendance would not be compulsory. Only those who wished would need to enroll, and those not physically able for summer study would still have their vacation.

III. Conclusion

- A.* Many pupils who have failed would save time if there were a summer school.
- B.* Pupils who have lost work through illness could make up this work and keep up with their classes.
- C.* Ambitious pupils could save a year's time by attending several summer sessions.
- D.* The earlier graduation of all these students would make room for more new students.
- E.* The summer school would not injure the health of any pupils.

Therefore: This school should have a summer session.

A brief is frequently useful in the preparation of an argument.

PRACTICE

1. Make a similar brief for your argument on one or more of the assignments on pages 383, 384.
2. In the brief given above and in each of your own briefs, point out where assertion stops and proof begins.
3. Think of some article recently purchased by you that has been very satisfactory. Make a brief of the argument that you would use in persuading a friend to buy a similar article. Imagine yourself a salesman, and endeavor to sell the article to the members of the class. Your brief will help you in presenting your arguments.
4. Choose the proposition on pages 383, 384 in which the class is most interested, and combine all the arguments for the affirmative given by the various members of the group.

Classify these arguments under two or three main heads and arrange them in their most effectual order.

5. Do this with arguments for the negative of the same proposition.

Arrangement of Material

You have learned that the beginnings and the ends of your compositions are the places of greatest importance. This principle applies with especial force to argumentation. If you are to catch and hold the attention of your audience, you must present a strong argument at the outset. Let this be followed by the points of lesser rank, reserving for the last the strongest and most convincing argument.

PRACTICE A

Write a brief for an argument to prove to a "prospect" that he ought to buy some article that you know enough about to discuss. The following list may be suggestive :

A radio set	A cream separator
A fireless cooker	A pipeless furnace for a small
An electric fan	country house
An electric iron	A stationary gas engine for a farm
A motor cycle	An encyclopedia
A farm tractor	A building lot
A dish washer	An incubator

PRACTICE B

For the following assignments the class should be arranged in groups of two pupils or should sit as a deliberative body with a presiding officer.

1. Speaking to some member of the class as a "prospect," make the selling argument that you have just briefed. Your classmates will present objections, which you must be ready to meet.

2. As a group of two, select from the list of topics given at the end of this chapter some proposition on which you and your partner disagree. Each pupil is to come to class to-morrow prepared to try to win his partner to his way of thinking. Each group is to have six minutes for argument in class.

3. Let the class act as a board of education, with one of the pupils as presiding officer. Two members appear before the board as representatives of a firm manufacturing heating and ventilating apparatus, school furniture, or other equipment, some particular textbook or set of maps, a moving-picture machine, or other apparatus. The two agents will present their case and try to sell their goods to the board.

4. Let the class act as a board of directors for the most important corporation with which it is familiar. Two members should try to convince the board of the wisdom of some special action. For example, let the two representatives convince the board of directors of the street railway company that they should sell school tickets to pupils at half fare.

5. One pupil impersonates the principal. Other pupils impersonate the board of education. A committee makes an argument for some desired action. The principal and the members of the board offer objections.

PRACTICE C

Make as complete an argument as possible for or against one of the following propositions. Make a plan so as to gather your arguments under definite statements that will prove your case. Each pupil will stand in front of the class and present his argument within a given time, preferably from two to five minutes.

1. The study of algebra in the high school should be elective.
2. Substitute for algebra in the above proposition any other subject that you think should be elective.

3. Instruction by means of moving pictures should be introduced into the schools.
4. The occupation of a — is more desirable than that of a —.
5. Women should receive the same pay as men for doing equal work.
6. A three-fourths vote of a jury should render a verdict in criminal cases.
7. This community should have a lecture course.
8. Our high school should have a course in agriculture.
9. A railroad should pay \$10,000 damages to the family of any employee who is killed while on duty.
10. The state (or city or county) should pension teachers who have served thirty years in the schools.

Other topics are suggested at the end of this chapter. The class will decide by vote :

- (a) Who has presented his or her argument in the most pleasing way.
- (b) Who spoke most distinctly.
- (c) Who spoke with the least hesitation.

Debate

Debate is merely a form of argument. Its aim is to make people believe.

Tell the class of some specific case in which you tried to persuade your father, your mother, your teacher, or a schoolmate that your idea was correct. Did you succeed? Did the person you were trying to persuade convince you that you were wrong? Why was the conclusion reached for or against your proposition?

Try to classify the causes for the decisions under :

- (a) Knowledge of the question
- (b) Arrangement of arguments
- (c) Skill in presenting arguments

PRACTICE

1. Select a proposition for discussion at the next meeting of the class. As many pupils as possible will give three-minute speeches for or against the proposition. During the presentation of the arguments a group of pupils acting as judges will mark each speaker on the scale of 10 on each of the points listed at the bottom of page 389. A second group of judges will keep track of the number and the relative importance of the arguments. After an equal number of pupils have spoken on each side, the second group of judges will give its decision, and the first group will give its ratings for each speaker under each of the three headings.

2. Choose sides so as to divide the class into two groups. Each side is to meet by itself and elect three speakers to debate the chosen question a week later. Each side is also to choose committees to look up various phases of the subject and assist the speakers in preparing for the debate. Hold the debate and have a decision rendered by a committee, who will show the reasons for their decisions.

Limiting the Question

In preparing for a formal debate it is necessary, first, to make sure that both sides understand the terms of the question. For example, suppose that you were to discuss the proposition: "A practical education is better than a high-school education."

The first difficulty that would be met in discussing this question would be in deciding what is meant by the terms "practical education" and "high-school education." The question is hardly debatable as it stands because of the uncertainty of its terms. A more definite statement would be: "A trade-school education is better than a classical high-school

education." Here arises another difficulty, for it is evident that a trade-school education will not prepare a boy for college. The question can be still further narrowed as follows: "A trade-school education is better than a classical high-school education for a boy who can go to school only four years after completing the elementary school."

In debating this proposition the question would naturally arise whether or not a commercial course is to be considered as a trade-school education. The opponents could agree to include the commercial course as a trade-school course or to exclude it. The question at issue could then be stated as follows:

"A boy who can spend only four years in some school above the grades can have either a trade-school education or a classical high-school education. Which should he select?"

Preparing for a Debate

In preparing for a debate it is necessary to divide the question among the debaters and to apportion to each his part of the argument.

In debating the above question, the division of the subject might be made as follows:

Education should contribute to a successful life by promoting:

1. Financial success
2. Enjoyment of daily work
3. Enjoyment of leisure
4. Preparation for service to other individuals and to society

The leader of the affirmative side might now restate the question at issue:

Will a trade-school education or a classical high-school education do more to promote a successful life in these four particulars?

If there were three debaters on a side, one would of course have to discuss two of the divisions of the question.

In gathering and classifying material for a debate, the method preferred by the best debaters is the **card-catalogue** method. Each team has a catalogue in which all the points to be used in the argument or in meeting objections are filed. Each item is put upon a separate card — only one point to a card. The source of information is also written very exactly upon the card. These separate points in the evidence are arranged in the best order under the main heads of the argument. Because there is only one item on a card, it is easy to omit arguments that the team decides are not good and to insert stronger ones without having to recopy all the material collected.

In preparing to debate a question, it is of the utmost importance that you become thoroughly acquainted with both sides of the question. Otherwise you will be unable to meet the objections of your opponents. You should state to yourself, as strongly as possible, every argument that your opponents can make and then formulate your answer. A particularly strong form of argument is made if you can admit your opponent's point and then show that his argument really favors your side of the question.

For example, suppose that you are trying to sell a life-insurance policy to a man who says, "I would take a policy, but I need all my money to pay for my home." A good answer would be, "If you live you will pay for your home anyway; if you die after taking the policy, your insurance will pay for it and thus secure it to your family. If, however, at your death you have not paid for your home and have no insurance, the home will probably never be paid for. The fact that you must pay for your home is a reason why you should take the policy."

Conducting a Debate

In a formal debate the affirmative side opens and closes the debate. The proper order is :

1. First speaker on the affirmative.
2. First speaker on the negative.
3. Second speaker on the affirmative.
4. Second speaker on the negative, etc.
5. Closing speech for the negative.
6. Closing speech for the affirmative.

The speakers in formal debate are limited to a definite time for each speech. A timekeeper should give warning one or two minutes before the expiration of the time in each case. Sometimes each of the speakers has an opportunity to make a second speech; sometimes the leading speaker or captain of the team or some one appointed by him closes for the side. All such details, including time limits, are agreed upon beforehand. It is customary to refer all points not specifically settled in the preliminary agreement to Robert's *Rules of Order* or to some similar manual.

From the following list select subjects for debate :

QUESTIONS FOR DEBATES

SCHOOL TOPICS

Resolved:

1. That all normal children should be compelled to attend school until they are sixteen years old.
2. That children under sixteen years of age should not be employed more than eight hours a day.
3. That the city (township, county, or state) should furnish free textbooks for all public-school pupils.
4. That the expenses of the high-school orchestra should be paid by the Athletic Association.
5. That the state should give free scholarships to all qualified pupils who desire to go to college.

6. That a system of student self-government should be established in our school.

7. That the principal of a school should have the right to inflict corporal punishment.

8. That a trade school should be established in this city or community.

9. That our school should offer a two-year commercial course.

10. That our school building should be kept open evenings as a social center.

11. That the discipline of the study hall (or lunch room or corridors) should be placed in the hands of elected representatives of the student body.

12. That the Board of Education should provide public playgrounds.

13. That current events should be made a part of the course of study in history and the other social studies.

14. That a study of local civics and industries should be required as part of a high-school course.

15. That the Board of Education should provide lunch for the high-school pupils at actual cost.

16. That free transportation to the nearest high school should be provided for any country boy or girl who is qualified to attend high school.

POLITICAL, SOCIAL, AND CIVIC TOPICS

Resolved:

17. That the opening of stores in the evenings for two weeks before Christmas should be prohibited by law.

18. That labor unions are justified in demanding the reinstatement of a member discharged for a cause that seems to them unjust.

19. That this community should have a Chautauqua.

20. That the giving of presents at Christmas is undesirable.

21. That the United States government should own and operate the telephone and the telegraph systems.

22. That this state (or county or township) should raise, by the sale of bonds, \$—— for the improvement of roads.

23. That the state should provide old-age pensions.

24. That the state should provide pensions for indigent mothers of children under fourteen

25. That the city or village should own its water works (or electric light or gas plants).
26. That the city should maintain a free public hospital.
27. That the state should establish a minimum wage for women.
28. That this state should require an educational qualification for suffrage.

Review

1. What is the difference between assertion and proof? Give an illustration of each.
2. What is the difference between a topic and a proposition? Give an illustration of each.
3. What is the purpose of a brief? Name the three parts of a brief, and tell what each part should contain.
4. Why should every argument begin with one of its strongest points?
5. Why should the strongest point come last?
6. Why is it necessary to study the opposing side of an argument as well as your own?
7. What is meant by "making people believe by explanation"? Illustrate.

NOTE. It is the belief of the authors of this textbook that pupils should be trained to argue or debate always on the side of a question which they believe to be right. At the same time, all pupils should be encouraged to keep their minds open to conviction; and a pupil who is convinced that he has at first taken the wrong side of a question should be permitted to change sides so as to present arguments agreeing with his convictions.

XII. REPORTING AND EDITING NEWS

What Is News?

The following stories are from the news columns of a daily paper. Why is it proper to call them "stories"? Why were they included in a news column? What constitutes news?

Consider who would be interested in these happenings.

Inez Haynes Irwin Wins \$500 O. Henry Fund Prize

C. T. Crowell Wrote Second and
Frances Newman Third
Best Story in 1924

Inez Haynes Irwin won the first prize of \$500 from the O. Henry Memorial Award Prize Fund for the best short story of 1924. This was announced last night at the annual O. Henry memorial dinner of the Society of Arts and Sciences. Her story, "The Spring Flight," which told of an accident in Shakespeare's career, appeared in "McCall's Magazine."

Chester T. Crowell won the second prize of \$250 for "Margaret Blake," a story printed in "The Century," and Frances Newman won the \$100 third prize for "Rachel and Her Children," in "The American Mercury."

The judges were Ellis Parker Butler; Blanche Colton Williams, of Columbia University; Frances G. Wood; Edward J. Erwin, of Davidson College; Robert L. Ramsay, of the University of Missouri; Ethel Watts Mumford; and Allan Nevins, literary editor of "The Sun."

Stenographer Risks Life Saves Records

Girl Crawls through Window of
Burning Building to
Get Papers

Fireman to Rescue

Zion City, Oregon, Nov. 27. — Miss Clara Kellogg, a stenographer, risked her life early to-day to recover valuable papers and drawings from a fire which destroyed the factory of her employer, John M. Aiken, at Camp Logan, a mile north of here. As soon as she was aware of the fire, Miss Kellogg hurried to the burning buildings. Barred from the doorway to the office by smoke and flames, the brave girl managed to crawl through a window. Although she was nearly blinded by the smoke, she obtained the papers. She was staggering helplessly when she was rescued by a fireman.

The loss of the factory, placed at \$50,000, is wholly covered by the insurance.

Try to discover how the news writer has made his composition readable. In order to do this, write a straightforward, matter-of-fact account of what actually happened in each case, and compare your version with the original.

TEST FOR NEWS STORIES

- | | |
|---|--------------------------|
| 1. Is the story true? | <i>Truth or Accuracy</i> |
| 2. Are the facts interesting to a large circle of readers? | <i>Significance</i> |
| 3. Is the news fresh, timely? | <i>Timeliness</i> |
| 4. Has it some special quality (humor, tragedy, oddity) which sets it apart from the commonplace? | <i>Unusualness</i> |
| 5. Does it make an appeal to emotions that are universal? | <i>Human Interest</i> |

Make a list of all the newspapers and magazines with which you are familiar. Compare your list with the lists of your classmates. Arrange all the names on the board in alphabetical order under these heads: "Daily," "Weekly," "Monthly," "Miscellaneous."

The News Story

Read through from beginning to end some daily or weekly paper. The teacher will decide what paper shall be chosen and what particular issue of it shall be read, so that you may read the same pages as each of your classmates. If necessary, the class may be divided into committees so as to cover all the paper. Make careful notes on each of the following points:

(a) What different kinds of material does this paper contain? Do you find, for example, news accounts, editorials, and advertisements? Be sure not to overlook anything. Find a good name for each department.

(b) Who would be interested in this paper? Why? Is there a story of some event, such as an earthquake, for example, which many persons would be likely to read? Is there something especially for boys? for girls? for housewives? for farmers? for business men?

(c) Notice the arrangement of the paper. What is placed on the first page? on each succeeding page? Account for the arrangement.

(d) Notice the styles of type. What sorts stand out and catch the eye? Explain why large or heavy-faced type is used for certain parts of the paper.

(e) Read aloud portions from each department of the paper. What differences in style do you observe? Why should there be differences?

(f) Study each department so as to discover just what purpose it is intended to serve and what methods the editor has used in order to accomplish that purpose. For example, compare an editorial with a news story. How do they differ? How are they alike?

(g) What departments seem interesting to you? Why?

Study another paper in the same way, making notes of the points discussed above. Prepare to discuss your notes in class. How does this paper differ from the first one? Is it better in any respect? Why?

What is the best way to read a newspaper? How can you go about it so as to finish in fifteen minutes? What should you pass over?

Study the following examples of news stories. Note the headlines and the opening paragraphs. The opening paragraph of a news story is called a *lead*. Why is this a good term to use?

Compare the headlines with the paragraphs which follow them, to determine whether they fit.

Little Lame Boy in Hospital Carves Marvels in Soap

LITTLE NICK SCALLA, INVALID TWO YEARS,
SHOWS STRANGE GENIUS

LOS ANGELES, Calif., Sept. 25. — A bar of white soap disappeared from the public ward of the Children's Hospital here while the nurse was on her daily round with soap, water, and towels. In its place has appeared a wonderful genius.

The mystery was solved later when suffering little Nicholas Scalla, aged 13, was found playing with a new toy — an ivory white bathtub in which a little figure sat.

The nurse picked up the toy. She smelled it. It was soap.

Nick, whose body has been strapped to an iron frame with a 15-pound weight attached to his foot for two years, had wrought the tub and figure out of the soap.

Since the discovery of his ability, the superintendent of the hospital has supplied materials, and Nick is now fashioning an elephant, a monkey climbing a tree, and other things, either from memory or from a model.

Dormitory Fire Imperils Lives of a Hundred Girls

STUDENTS OF VIRGINIA SCHOOL SAVED WITH DIFFICULTY
WHEN STONEWALL JACKSON INSTITUTE
IS DESTROYED

ABINGDON, VA., Nov. 25. — Clad in night attire and unable to save their possessions, more than 100 terror-stricken girls were rescued with difficulty early to-day, when fire destroyed the school building and dormitory of Stonewall Jackson Institute, a Presbyterian school for girls.

A light wind spread the flames toward the Martha Washington College dormitory, a Methodist institution, but an early shift in direction prevented this building from igniting. The girls there marched out in good order. While they were being provided with

shelter, the fire spread to a Presbyterian church adjoining the Jackson Institute.

Firemen from Abingdon and from Bristol, Tenn., were called to battle with the flames; but they found the fire already practically beyond control when they arrived.

The students of the two institutions represent many prominent Southern families. There was no serious panic among them, as, reassured by the women teachers who took charge of the situation, they gathered up their wraps and fled to the roads. All the students were cared for in houses in the immediate vicinity.

A fortunate change of wind carried the flames away from the Martha Washington College, and it was saved. While some of the girls are suffering slightly from exposure, none are seriously ill.

The main building of Stonewall Jackson College was entirely destroyed. The loss is \$50,000.

The fire is thought to have been caused by a defective electric wire.

Plug Ground-Hog Holes, Urges William Allen White

He Suggests Coolidge Act on Shadow Makers

Special to the New York Times

EMPORIA, KANS., Feb. 3. — A demand that something be done about the ground-hog was made yesterday by William Allen White, famous Kansas editor, who advocated the plugging up of all ground-hog holes so that no animal could cast a shadow Feb. 2.

"The ground-hog saw his shadow to-day and we shall have six weeks of bad weather," Mr. White said. "We have had this year six weeks of snow and ice, and twelve weeks is too much winter for Kansas. Three weeks is the Kansas average, and those three weeks are generally scattered over three months.

"Something should be done about the ground-hog. We have a lot of useless commissions in this state which should be put to work. Why not add to the duties of the Health Department or the Public Utilities Commission the job of plugging up ground-hog holes in Kansas? If we can keep the ground-hog in his hole, we can return to the mild and gentle winters for which Kansas is justly famous.

"Perhaps this is a national problem. Perhaps the unjust competition between the states in the matter of winters would make a national law plugging up ground-hog holes a common American blessing.

"If President Coolidge wants to give America a business administration, let him begin by plugging up the ground-hog holes or offering a bounty on ground-hogs before Feb. 2. Of course, such a law will have the opposition of the coal trust, but it would be a boon to the great common people who elected Coolidge. He has no right to ignore these masses, who are dead tired of these long winters. Now science knows how to stop them; it's up to the government to act."

PRACTICE

I. Prepare to tell a news story in class. Be sure to get all the facts; above all, be truthful. Arrange your paragraphs so that your audience will be interested in the very first things you say. This is best accomplished by selecting from your story the most striking and important parts and telling these first as clearly and directly as you can.

II. When your classmates have heard your story, they will tell you :

- (a) What your main point was.
- (b) Whether any of the details were not clear, and why.
- (c) Whether your story was interesting, and why. (Was it vividly told? Did you use illustration, comparison, or conversation?)

III. When all the stories have been told, your teacher will help you to sum up, by means of a blackboard outline, the characteristics of a good news story.

IV. Write out your story and hand it to your teacher. Instead of the ordinary title, use a striking phrase of three or four words that will attract attention at once to the main point of the story.

V. When the teacher reads, or calls upon your classmates to read, news stories, notice what changes each writer has made in his spoken version. Tell how he has improved his story.

VI. The titles of news stories are often printed in large and bold type so as to catch the eye and enable the busy reader to see at a glance what news is in the paper. Such titles, as you have already learned, are called in newspaper offices *headlines*. They tax the ingenuity of the editor, for he must compose short expressions that will convey a great deal of meaning, will accord with space limitations, and at the same time will obey the rules of grammar. Hence, writing headlines is excellent practice in English. Clip several good examples of news stories with headlines. Write at the top of each clipping the name and the date of the paper from which it was taken. When you have several, classify them.

VII. Several of the headlines written by the members of the class might be printed or written on the blackboard in a space thirty-six inches wide, or about six times the width of a page of ordinary composition. This would correspond to the column of the newspaper, which is usually about two and one quarter inches wide and contains about six words. Of course, headlines sometimes occupy two columns or even the width of the whole sheet.

VIII. Write, with headlines, news stories on several of the following topics or on other similar topics which these may suggest :

1. An important event in the athletics of the school
2. Better-speech week
3. Children's book week
4. Arbor Day
5. American Indian Day
6. Some recent activity of the school council

7. Some flagrant violation of a school law
8. A school party
9. The most interesting event recently studied in history
10. Some interesting legislation of the town council
11. An incident of war from one of Caesar's campaigns
12. A school club
13. A school project
14. Hot lunches
15. A reporter's interview with — on a school problem
16. A fair for the benefit of the school library
17. A basket-ball game between your school and —

This work will be more interesting if the class will vote to follow one of the plans outlined below. Before the vote is taken, the members should consider each plan carefully so as to see just what it involves and what the outcome of it would be.

(a) Let each pupil take some one department, such as Sports, Society News, Political News, etc., and collect the best possible news stories he can find along this one line. If several pupils want the same department, let them form a group and work together. Later a class scrapbook may be made from the best stories collected by each member or group. If the class chooses this plan, be sure that all important departments of an average paper are represented.

(b) Let each pupil take some one interesting topic of importance, such as Child Labor Laws, School or City Playgrounds, Daylight Saving, or others that will suggest themselves, and collect as many stories as he can find on his particular subject. These stories should be taken from papers of different types and opinions on the question at issue.

Comparison should be made of headlines, of space given to the subject, of editorial opinions, etc., in as many papers as the student can obtain. Groups may be formed for this work, too. Possibly some of this material may be useful for debate or for writing editorials of your own a little later.

The Editorial

Prepare to express in class your opinion on a current issue with which all the members of the class are acquainted. You may perhaps find this in one of the news stories told in class or read in a recent paper. Select something in which your classmates have a strong and genuine interest. Such subjects as have to do with your school, your opportunities for amusement and recreation, the government of your town or city, and the policy of the state and nation are good. You may, for example, wish to urge that all students strive to preserve the school building from defacement, that a better library be provided, that a new commercial course be arranged, or that a lunch room be started. In any case be sure :

- (a) That there is an issue at stake.
- (b) That you express an opinion about it.
- (c) That you say something likely to persuade your hearers to think as you do.

It will be well to agree that each member of the class shall have not more than three minutes for his oral editorial. Plan carefully what you will say first, second, etc. ; but do not write out and memorize your words. While the speeches are being given, try to follow the outline of each and to decide whether you agree with the speaker's contention.

PRACTICE A

1. Write out your speech, place over it an appropriate title, and hand it to the teacher.
2. Compare the written version with the spoken version. Were any changes made? Why? Which more nearly resembles the editorials in your scrapbook?
3. Study the following examples of editorials, deciding in each case what the editor's purpose was and how he carried it out

Go On with the Good Work!

Saturday, Oct. 9, the anniversary of the outbreak of Chicago's historic conflagration, has been designated by the state and city executives for observance with special thought and public discussion about prevention of fire waste. The devotion of a special day to that subject began in Chicago, and the example is spreading throughout the nation. Chicago owes it to herself not to lose the civic leadership thus taken.

It is matter of regret, and even of mortification, that the general assembly has permitted other states to get ahead of Illinois in advanced legislation on the subject. Illinois should have had the credit of the first law imposing personal responsibility for preventable fires. Pennsylvania now has what Illinois still lacks, a general law requiring owners on whose premises a preventable fire starts to reimburse the community for the cost of putting it out. The courts have lately sustained a similar though a narrower provision of the New York city charter.

Property owners in several European countries have been compelled to learn that it is "cheaper" to be careful to avoid fire-breeding conditions. Whatever any one's preference for "liberal" government may be, here is a situation where "liberality" means license and enormous community loss.

Within the last few weeks Chicago has entered into very tangible benefits from past efforts toward fire prevention in lower insurance rates. The statistical truth is that fully 80 per cent of fires are preventable. The citizens of Chicago should not relax their attention to this matter. The way to reduction of the fire tax is clear. Keep on with the good work!

Wake Up, Officials!

With all the agitation for good roads in Marshall County and all the knowledge of good road making that is being constantly placed where officials can acquire it, it is astonishing that more intelligence is not applied to road work than is shown in instance after instance. The methods that prevailed thirty or more years ago are still in vogue, and only now and then does an observer meet conditions which indicate the exercise of good judgment.

What this county needs is less politics, less scheming for personal advantage, more planning for the benefit of the public, and more action that will suggest to the people that public officials are actually endeavoring to labor for the best interests of the public. The idea of politicians seems to be to build a road any way to get the patronage and after it is built to refuse as long as possible to maintain it. When a person builds a house, he never figures that it will not require maintenance. He knows that if it is not repaired and repainted at needed intervals, it will go to pieces and be worthless. The same idea should prevail in road building. To allow an expensive road surface like that on Michigan Street south from Ohio Avenue to the city limits to go to pieces, as is being done, is almost criminal. Why officials will so neglect their duty as to allow a road to get into the condition of that thoroughfare is a mystery. It is a reflection on the officials.

Roads can be built well, and they can be properly maintained. If they are not properly maintained, it becomes evident that city, county, or township officials are not doing their duty. In Marshall County there appears to be plenty of evidence of that character. Wake up, officials! Show the taxpayers that you mean to give them good roads.

An Epic of the North

Feb. 3. — Science made the antitoxin that is in Nome, Alaska, to-day, but science could not get it there. All the mechanical transportation marvels of modern times faltered in the presence of the elements. But there were two machines that did not fail. Man and his dog, prehistoric companions in struggle, answered the cry of Nome. They, assisted by the crudest of all devices of transport, the sled, went through with the job. Other engines might freeze and choke; but that oldest of all motors, the heart, whose fuel is blood and whose spark is courage, never stalls but once.

From Nenana, the last point to which the train could bring the serum, to Nome is 665 miles. It is a stretch of snow unbroken except for the glaring ice of the rivers. It is a wilderness of blizzard in which winter whips the face with a thousand thongs of ice. It was 60 degrees below zero when Shannon set out with his dogs and his sled and the precious twenty-pound package of antitoxin.

There was no rest, for rest meant the stiffening of men and dogs. There was no sleep, for sleep meant death. Light or dark, there could be no turning back, no halting, nothing but struggle, hour after hour, in a torment of cold and under a cruel burden of fatigue.

What Shannon faced at the outset was what all nine heroic travelers bore — except when their task was even more severe. The great Seppalla mushed forty miles to his relay point and then, without rest, took the serum on the long lap to which he had been assigned. Two other mushers waited for two days without sleep — for sleep in the Arctic is a traitor — until their turn came to carry on with the package.

Gunnar Kasson, whose happy fate it was to make the victorious entry into Nome, missed in the storm the relay that was to relieve him and had to make a double run, but completed his last fifty-four miles in less than eight hours. We can hear the gods in Valhalla crying "Skoal!" to this greater Norseman.

Nor shall the glory fade of the dogs who made this race against death in faster time than ever a wolf or a husky sped in the mushing contests for sport. Frozen, hungry, urged to the last ounce of their energy, so flayed by the winds that their lungs were scorched as if by fire, these creatures held the path of torture as if they knew what their errand was; went on in the spirit of Balto, who, when Musher Kasson was lost in the blizzard, kept his mates headed for Nome and saved the day.

So potent was the combination of man and dog and courage that merciless winter could not prevent it from doing its fine errand. In five and one half days the relays covered ground that had never before been crossed in less than nine days.

These men and their dogs have written an epic of the North.

FRANK M. O'BRIEN in *The Sun*

4. Choose the best editorial in some paper, clip or copy it, and write out in your own words a brief statement of the editor's purpose. Tell what he is trying to prove or what he wants his readers to think or to do. Try to classify under appropriate headings the various editorials thus presented in class.

5. Collect a variety of examples and study their characteristics. List the characteristics which you have found and prepare to discuss in class :

- (a) What an editorial is.
- (b) What the principal classes of editorials are.
- (c) How the best editorials are written.

Editorials frequently contain :

- (1) A statement of the facts at issue, based on accurate knowledge.
- (2) A brief explanation of those facts.
- (3) The editor's opinion.
- (4) Some constructive suggestion as to what should be done about the problem.

A good editorial is a concise and forcible expression of opinion upon some matter of present public interest.

PRACTICE B

1. Rewrite the editorial which you prepared for the exercise on page 404, improving it as much as you can.

2. Rewrite your news story (page 401, IV), making improvements suggested by your study of printed news stories and by the discussions in class.

3. Write the best possible news story along the line of the special department you have been studying in making your newspaper scrapbook.

4. Write a news article giving a résumé of the important points and the progress made in the public problem about which you have been collecting material for your scrapbook.

5. Include the best of these original news stories in the class scrapbook.

Advertisements

Advertisements are really news stories, which are intended to be of general interest but which are primarily of benefit to those who advertise.

Turn the pages of several newspapers to get a general impression of the advertisements which they contain. What kinds of advertisements do you find? Mark those which first attract your attention. After this general survey, take up one paper at a time and study its advertisements with the following questions in mind, making notes as you do so.

- (a) How does the advertisement gain attention?
- (b) What desire is it intended to arouse?
- (c) Does every item included help to accomplish this?
- (d) What suggestions, appeals, or arguments are resorted to? low cost? special opportunity? great benefit? high quality? something else?
- (e) Is the form simple and brief or complex and long?
- (f) Are all the details in good taste?
- (g) Is the tone moderate?
- (h) Is there something to help you remember?

PRACTICE

I. Prepare a summary of the principles which the class has worked out. It will be well to write this in your book in a series of short paragraphs, numbered in order.

II. Write advertisements for five of the following :

1. A special sale of shoes, cloaks, or other wearing apparel
2. A special sale of wash goods or other fabrics
3. Leading articles in a general merchandise store or a furniture store
4. A moving picture
5. A public lecture or a course of lectures

6. A concert by the high-school glee club or orchestra, or by some other organization

7. A special dinner by a philanthropic society

8. A magazine agency

9. Holiday books for sale by a news dealer or other shopkeeper

10. A bank

11. An appeal for votes for a party or a candidate

12. An argument for a public question that is to be decided by referendum

13. Class jewelry

14. Athletic goods

15. The school paper

16. The next football or baseball game or track meet

III. Procure large sheets of paper, fold them to represent the page of a newspaper, and fill at least two pages with advertisements.

IV. When the teacher directs, copy one or more pages on the blackboard and discuss with the class whether your work can be improved. It may be desirable to divide the class into groups of five each. Each group can then discuss the work of one member.

A good advertisement combines forceful English with tasteful and striking design. It is at once a letter and a picture.

Proof Reading

One task that always accompanies newspaper work is the reading of proof. In large offices this is relegated to a few persons who do nothing else; but any one who writes for publication must expect sooner or later to read proof. It is a process to which all written composition should be subjected before it leaves the hands of the writer; namely, painstaking reading, not once but many times, in order that no single detail shall remain incorrect.

In the printing office each manuscript is first revised carefully by the editor or copy reader to make sure that it is correct in paragraphing, in sentence structure, in use of words, in punctuation, in spelling, and in capitalization. Often it is actually rewritten, abridged, rearranged, or enlarged. It is then marked for the compositor so that he will know how to set the type for it, and proof sheets of the story or article as it appears in type are made.

These proof sheets are long strips of paper upon which appears the impression of a column of the type. On each side of the column is a margin of a few inches upon which the proof reader may indicate corrections by means of a system of marks made either on the margin or in the lines themselves. Their character and use will be most readily understood by means of the key on page 412.

PRACTICE

1. Write out page 413, making all the changes called for.
2. If possible, obtain from a printer or from the press of the school paper some uncorrected proofs on which you can practice proof reading.

Accuracy is the reward of careful revision.

Contributions to the City Papers

It may be desirable to ask a local editor to maintain a special column for school news in his paper. If this is done, a corps from your class should undertake to provide material regularly. Find out exactly how "copy" for this column should be prepared and have it ready in correct form promptly at the appointed time. Nothing should be printed without the approval of some member of the faculty appointed to supervise your contributions.

KEY TO MARKS USED IN PROOF READING

- ^ The caret shows where an insertion is to be made.
- ¶ Begin a new paragraph.
- no ¶ Do not begin a new paragraph.
- # Put in space at the point indicated.
- Close up by taking out all spacing.
- ┘ Push down a space that prints.
- └ Move to the left.
- ┐ Move to the right.
- || Make the margin even.
- == Make letters align.
- 9 Turn over letter that is upside down.
- tr. Transpose order of words, letters, or figures.
- rom. Change to roman type.
- ital. Change to italic type.
- cap. Change to a capital letter.
- l.c. Change to "lower case" or small letter.
- w.f. Substitute regular type; "wrong font" has been used.
- x Substitute perfect type.
- Insert a period at point indicated.
- ./ Insert a comma.
- ;/ Insert a semicolon.
- :/ Insert a colon.
- ✓ Insert an apostrophe or single quotation mark.
- ✓ Insert double quotation marks.
- Insert dash.
- /= Insert hyphen.
- ?/ Insert question mark.
- !/ Insert exclamation point.
- ✕ Remove word or letter crossed out.
- stat Do not change marked matter.
- gy Is this correct?
- spell Substitute full form for abbreviation.
- figures Use figures in place of words.

FACSIMILE OF PROOF MARKED FOR REVISION

AN AFTERNOON WITH

PADEREWSKI

1 Long expectant and eager, awaiting the day when I should
hear the great "Artist of the Piano," I was at last rewarded.
It is not for me to attempt to judge how he played — far be
it from that — it is for me to say how he appealed to me.

2 Paderewski comes out, he bows, the audience applauds,
he sits down, there is silence, breathless silence. He has
his audience won even before he touches the keys. There is

x a tinge, however, but only the glimmer of a tinge of disap-
pointment, as he finishes his first number, Bach's Fantasia

3 and Fugue in G minor. It is deep, intricate, difficult to
follow. It is in the listener only the feeling of the presence
of a superior power, but it calls forth no response.

4 Disappointment! Yes, but it is short-lived. Paderewski
is now playing the clear, soft notes of Beethoven's Moon-

5 light. Every note is rising in descendo, but such a soft one.
There is hesitation, doubt, uncertainty. The listener

6 awakened. She leans forward for she must catch every
note. Every inch of her, every fibre of her body is aroused.

7 She has forgotten where she is. She has forgotten every-
thing. Now the theme has become certain. There is
exultation and happiness, and then a change to what seems
to be a plunge into storm of life, but it is backed by strong
determination. The piece is finished. The audience is
applauding, but this listener does not stir.

8 Nor does she move all that time, while the artist goes from
the sweet strains of Schumann's Why to his pretty little
Whims; from his quiet, peaceful Evening to the care-
free happy Soaring; from the martial Polish dance of
Chopin's Ballade to the powerful Erl King, ending in the
two great Hungarian Rhapsodies of Liszt. Does anyone
ask if he has played successfully? Could anyone dare?
Is not the audience wild, the men waving, frantically, their
hats — the women their handkerchiefs? If Paderewski
has made any mistakes, at least he has awakened the souls
of five or six thousand people. But all this time the
listener is not just listening, she is thinking. What is going

center

s/ ✓

#

w. f.

cap.

g/ ✓

t/

cap.

tr.

C

=

rom
x/ =/

?/

C

It is the custom of newspapers in many places to issue, from time to time, special editions devoted to building up the town or city, as the case may be. It would be both interesting and profitable for your class to prepare some or all of the material for such an edition. If circumstances seem to warrant it, your teacher will be glad to try to make arrangements for you to do this. In such a case, get clearly in mind what the purpose of the whole paper is to be and work earnestly to carry out this purpose. Remember that you must get all the facts; that you must tell only the truth; that you must write so that those who read will find it both easy and pleasurable to get your meaning; that nothing should be published about the school without being approved by the principal or by some one appointed by him. Remember also how much depends upon pictures and the general appearance of a paper.

A newspaper is the mirror of its community.

The Class as a Newspaper Staff

It will now be possible for the members of your class to organize themselves into a newspaper staff. They may begin by electing an editor in chief, who, for convenience, may be regarded as the president of the publishing firm. Help to elect such other officers and heads of departments as may be necessary. Plan to prepare a complete issue of a paper. Select a name, decide what departments shall be represented, and let the heads of these departments assign tasks to their helpers. For example, the general news editor must select reporters to write news stories, telling each how many words may be used. If there is a city editor, he will

handle local news in the same way. Otherwise the local news will come under the jurisdiction of the general news editor. The advertisements will call for an advertising manager and editor. The editor in chief and the heads of departments may act as a committee to propose to the whole class the general plan of the paper and the amount of space to be devoted to each department.

As soon as the contributions are written, they should be passed upon by the heads of the departments and, if necessary, revised. In case of difference of opinion the teacher will, of course, settle the dispute. Then each contribution should be read in class for correction.

When the editor in chief has succeeded in getting the whole paper properly completed, it may be published in one of several ways :

- (a) Actually printed on the school press.
- (b) Printed as a special part of a local paper.
- (c) Read by various members of the class before the school assembly or before another class in the school.
- (d) "Made up" in ordinary handwriting or in typewriting on theme paper which has been ruled in two columns, and posted in the classroom or on the school bulletin board. A weekly bulletin can be maintained in this way. Different students should act as managing editor, assigning to their classmates topics and space as indicated above.

The manner of publication should be arranged by the business manager. The exchange editor will try to learn of other schools doing similar work and offer to exchange papers. Copies of all publications of the class and of other classes should be filed and a permanent collection of papers built up.

Writing for publication is the best possible way to learn to write.

The Magazines

So far, your study has been mainly of the daily and weekly newspapers, which circulate but little outside of your own community. There are, however, a very large number of periodicals issued weekly, monthly, bi-monthly, quarterly, or at even longer intervals. Indeed, one of the marvels of our time is the multiplication of magazines. If you refer to the list which you began at the opening of this chapter (page 397), you will no doubt find that you have overlooked a number of periodicals of national circulation which come through the mails to the homes of your friends and acquaintances, or which are displayed for sale on the news stands or in the book shops of your community. Try to complete your list.

The teacher will appoint a certain time when you may discuss in class the merits and demerits of certain selected magazines. This will be more interesting if all have prepared for the discussion by examining carefully a particular issue of a certain periodical.

Suppose, for example, that it is *The Saturday Evening Post*. This is a popular paper, having a very large circulation each week.

(a) Why is it so popular? Why do boys like to act as agents for it?

(b) Classify the contents. To whom do the various parts appeal?

(c) Review the stories and the editorials.

(d) Consider the illustrations. Try to discover what it is that attracts readers.

(e) You will find in each issue several distinct kinds of articles. Describe two of these types.

(f) Under what heading do the humorous poems and anecdotes appear?

(g) Study the advertisements. Can you tell why they form so large a proportion of the paper and why they are so placed as to break in between the parts of a story?

(h) If possible, read several successive issues and ask yourself whether there is a certain tone which the editor succeeds in maintaining.

Now compare some other weekly magazines of large circulation. Among these are *The Youth's Companion*, *Collier's*, *The Literary Digest*, *Current Opinion*, *The Outlook*, and *The Country Gentleman*.

(a) What is the peculiar character of each? If you were to choose some one of these to read regularly, which would it be? Tell the class why. Be ready to defend your choice against that of some other member of the class.

(b) Would it be worth while to read every word in each issue of your chosen weekly? If not, what should you select? Why? Tell the class how you read a periodical.

(c) What is the difference between the best way to read a newspaper and the best way to read a magazine?

Study the monthly magazines as you did the weeklies. Among the most widely read are *The World's Work*, *Harper's Monthly*, *Scribner's*, *The National Geographic Magazine*, *The Century*, *The Atlantic Monthly*, and *The Review of Reviews*. Decide what is the value of certain magazines to which the members of the class may have access. Perhaps you can arrange a magazine club, so that the members may exchange magazines. If you would like to try magazine writing for yourself, you may be able to organize a little society of amateur journalists and arrange to publish a magazine of your own. Several of the best-known journalists in America began in this way.

The following reference books may be found useful in connection with this work :

ON NEWSPAPERS AND MAGAZINES

- Bleyer : *Newspaper Writing and Editing*
 Calkins and Holden : *Modern Advertising*
 Given : *Making a Newspaper*
 Hall : *Writing an Advertisement*
 Harrington : *Typical Newspaper Stories*
 Harrington and Frankenberg : *Essentials in Journalism*
 Ives : *Text, Type, and Style*
 Manly and Powell : *A Manual for Writers*
 Miller : *Practical Exercises in News Writing and Editing*
 Opdycke : *News, Ads, and Sales*
 Rogers : *The American Newspaper*
 Shuman : *Practical Journalism*
 Spencer : *News Writing*
 Vizetelly : *The Preparation of Manuscripts for the Printer*

The Technical Journal

There is one more kind of periodical which you might well discuss with your classmates. This is the technical journal, devoted to some particular occupation or amusement. Each person in the community belongs to one or more social groups, in each of which the members are united by some common interest. There are mothers devoted to the care of the household, men and women engaged in a certain industry, in a particular line of commerce, or in one of the professions, and others particularly interested in some one form of amusement. Each of these groups is likely to be served by a journal, often by several journals, which contain chiefly matter pertaining to the particular interest of the group. Thus we have journals for such classes as farmers, shop men, electricians, merchants, bankers, teachers, lawyers, doctors, musicians, actors, printers,

railroad employees, barbers, sportsmen, suburbanites, philanthropists, boy scouts, etc.

Examine such of these special magazines as you can. How do they differ from the general magazines? Which class appeals most to you? What occupation have you thought of entering? What are the advantages of it? How will you defend it against critics?

PRACTICE

1. After reading several numbers of a magazine devoted to your favorite occupation, prepare an article on some subject connected with it as you would do if you expected this article to be printed.

2. Prepare to take part in a symposium in which each member of the class will speak in favor of his chosen occupation. Some of the points to be considered are:

(a) The character of the occupation; its present status; its probable future; the kind of life it compels as to hours and other conditions; remuneration — money, pleasure in the work itself, its effect upon one's personal development, or in social returns; its opportunity for service to the community.

(b) The preparation necessary for entering the vocation (general requirements, natural ability or skill, education, special training); the means of entering it (apprenticeship, working up, schooling, local chances of an opening); cost of preparation in time and money.

(c) Sidelights on the vocation (opinions of those in this particular vocation at present, statistical reports, laws affecting the vocation, periodicals and books discussing it, personal observation).

The following books may be found useful to one who is studying the vocations:

ON VOCATIONS

- Anderson: *The Farmer of To-morrow*
 Blackford and Newcomb: *The Right Job*
 Candee: *How Women May Earn a Living*
 Davis: *Vocational and Moral Guidance*
 Doxsee: *Getting into Your Life Work*
 Eaton: *Vocational Education in Farming Occupations*
 Ernst: *What Shall I Be?*
 Fowler: *Starting in Life*
 Franklin: *Autobiography*
 Gowin (and others): *Occupations*
 Hughes: *Careers for Our Sons*
 Jackson (and others): *Opportunities of To-day for Boys and Girls*
 Kilduff: *How to Choose and Get a Better Job*
 Levitas: *Vocational Advisement and Placement*
 Marden: *Choosing a Career*
 Round Pegs in Square Holes
 Parsons: *Choosing a Vocation*
 Parton: *Captains of Industry*
 Reid: *Careers for the Coming Men*
 Weaver: *Profitable Vocations for Girls*
 Weaver and Byler: *Profitable Vocations for Boys*
 Whitehead: *Your Job*
 Ziegler and Jacquette: *Choosing an Occupation*

APPENDIX

Conjugation

The conjugation of the irregular verb *bid* (meaning "command") follows:

NOTES. 1. The third person singular may be conjugated with the pronouns *she* and *it* as well as with *he*. The forms of the second person singular with *thou*, namely, *thou bidst*, *thou art bidden*, etc., are seldom used except in the Bible and in poetry.

2. To form the passive voice of the verb *bid*, the past participle is added to the conjugation of the verb *be*.

PRINCIPAL PARTS

Present Tense: bid *Past Tense:* bade *Past Participle:* bidden

INDICATIVE MOOD

ACTIVE VOICE

PASSIVE VOICE

Present Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I bid	we bid	I am bidden	we are bidden
you bid	you bid	you are bidden	you are bidden
he bids	they bid	he is bidden	they are bidden

Past Tense

I bade	we bade	I was bidden	we were bidden
you bade	you bade	you were bidden	you were bidden
he bade	they bade	he was bidden	they were bidden

Future Tense

I shall bid	we shall bid	I shall be bidden	we shall be bidden
you will bid	you will bid	you will be bidden	you will be bidden
he will bid	they will bid	he will be bidden	they will be bidden

ACTIVE VOICE

PASSIVE VOICE

Present Perfect Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I have bidden	we have bidden	I have been bidden	we have been bidden
you have bidden	you have bidden	you have been bidden	you have been bidden
he has bidden	they have bidden	he has been bidden	they have been bidden

Past Perfect Tense

I had bidden	we had bidden	I had been bidden	we had been bidden
you had bidden	you had bidden	you had been bidden	you had been bidden
he had bidden	they had bidden	he had been bidden	they had been bidden

Future Perfect Tense

I shall have bidden	we shall have bidden	I shall have been bidden	we shall have been bidden
you will have bidden	you will have bidden	you will have been bidden	you will have been bidden
he will have bidden	they will have bidden	he will have been bidden	they will have been bidden

SUBJUNCTIVE MOOD

ACTIVE VOICE

PASSIVE VOICE

Present Tense

if ¹ I, you, he bid	if I, you, he be bidden
if we, you, they bid	if we, you, they be bidden

Past Tense

if I, you, he bade	if I, you, he were bidden
if we, you, they bade	if we, you, they were bidden

¹ Although *if* is not a part of the verb, it is commonly given in connection with the subjunctive mood.

ACTIVE VOICE

PASSIVE VOICE

Present Perfect Tense

if I, you, he have ¹ bidden	if I, you, he have ¹ been bidden
if we, you, they have bidden	if we, you, they have been bidden

Past Perfect Tense

if I, you, he had bidden	if I, you, he had been bidden
if we, you, they had bidden	if we, you, they had been bidden

IMPERATIVE MOOD

bid (you)	be bidden
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INFINITIVES

<i>Present</i>	<i>Past</i>	<i>Present</i>	<i>Past</i>
to bid	to have bidden	to be bidden	to have been bidden

PARTICIPLES

<i>Present</i> , bidding	<i>Present</i> , being bidden
<i>Phrasal Past</i> , having bidden	<i>Past</i> , bidden
	<i>Phrasal Past</i> , having been bidden

GERUNDS

<i>Present</i> , bidding	<i>Present</i> , being bidden
<i>Past</i> , having bidden	<i>Past</i> , having been bidden

PRACTICE

Following the above model, write out the conjugation of
(a) *to be*; (b) *to move*.

List of Important Irregular Verbs

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>	<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
abide	abode *	abode *	bear	bore	borne
am (be)	was	been	(carry)		
arise	arose	arisen	beat	beat	beat, beaten
awake	awoke *	awaked	begin	began	begun
bear	bore	born	behold	beheld	beheld
(bring forth)					

¹ Some authorities prefer, for the third person singular present perfect subjunctive, "if he *has* bidden," "if he *has* been bidden."

* The star indicates that the regular form in *ed* is also used.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>	<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
bend	bent *	bent *	drive	drove	driven
bereave	bereaved	bereft	dwelt	dwelt *	dwelt *
beseech	besought	besought	eat	ate	eaten
bet	bet *	bet *	fall	fell	fallen
bid (<i>com-</i> <i>mand</i>)	bade, bid	bidden, bid	feed	fed	fed
bid (<i>offer</i> <i>money</i>)	bid	bid	feel	felt	felt
bind	bound	bound	fight	fought	fought
bite	bit	bitten, bit	find	found	found
bleed	bled	bled	flee	fled	fled
blow	blew	blown	fling	flung	flung
break	broke	broken	fly	flew	flown
breed	bred	bred	forbear	forbore	forborne
bring	brought	brought	forget	forgot	forgotten, forgot
build	built	built	forsake	forsook	forsaken
burst	burst	burst	freeze	froze	frozen
buy	bought	bought	get	got	got, gotten
cast	cast	cast	gird	girt *	girt *
catch	caught	caught	give	gave	given
chide	chid *	chid,* chidden	go	went	gone
choose	chose	chosen	grind	ground	ground
cleave	cleft *	cleft,* cloven	grow	grew	grown
cling	clung	clung	hang	¹ hung *	hung *
come	came	come	have	had	had
cost	cost	cost	hear	heard	heard
creep	crept	crept	hide	hid	hidden
cut	cut	cut	hit	hit	hit
deal	dealt	dealt	hold	held	held
dig	dug *	dug *	hurt	hurt	hurt
do	did	done	keep	kept	kept
draw	drew	drawn	kneel	knelt *	knelt *
drink	drank	drunk	knit	knit *	knit *
			know	knew	known
			lay	laid	laid
			lead	led	led

* The star indicates that the regular form in *ed* is also used.

¹ With reference to execution by hanging *hanged* is preferred to *hung*.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>	<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
leave	left	left	shut	shut	shut
lend	lent	lent	sing	sang	sung
let	let	let	sink	sank	sunk
lie	lay	lain	sit	sat	sat
(<i>recline</i>)			slay	slew	slain
lose	lost	lost	sleep	slept	slept
make	made	made	slide	slid	slidden, slid
mean	meant	meant	sling	slung	slung
meet	met	met	slink	slunk	slunk
pay	paid	paid	slit	slit *	slit *
put	put	put	smite	smote	smitten
quit	quit *	quit *	sow	sowed	sown *
read	read	read	speak	spoke	spoken
rend	rent	rent	speed	sped *	sped *
rid	rid *	rid *	spend	spent	spent
ride	rode	ridden	spin	spun	spun
ring	rang	rung	spit	spit	spit
rise	rose	risen	split	split	split
run	ran	run	spread	spread	spread
say	said	said	spring	sprang, sprung	sprung
see	saw	seen	stand	stood	stood
seek	sought	sought	steal	stole	stolen
sell	sold	sold	stick	stuck	stuck
send	sent	sent	sting	stung	stung
set	set	set	stride	strode	stridden
shake	shook	shaken	strike	struck	struck
shed	shed	shed	string	strung	strung
shine	shone	shone	strive	strove	striven
shoe	shod	shod	swear	swore	sworn
shoot	shot	shot	sweep	swept	swept
show	showed	shown *	sweat	sweat *	sweat *
shred	shred *	shred *	swim	swam, swum	swum
shrink	shrank, shrunk	shrunk, shrunk	swing	swung	swung
shrive	shrived, shrove	shriven *			

* The star indicates that the regular form in *ed* is also used.

<i>Present</i>	<i>Past</i>	<i>Past Part.</i>	<i>Present</i>	<i>Past</i>	<i>Past Part.</i>
take	took	taken	tread	trod	trodden, trod
teach	taught	taught			
tear	tore	torn	wear	wore	worn
tell	told	told	weave	wove	woven
think	thought	thought	weep	wept	wept
thrive	throve *	thrived, thriven	wet	wet *	wet *
			win	won	won
throw	threw	thrown	wind	wound	wound
thrust	thrust	thrust	wring	wrung	wrung
			write	wrote	written

Summary of Grammar

NOUNS

A **noun** is a word used as a name.

A *proper noun* denotes one particular person, place, or thing as distinct from every other; a *common noun* denotes no one person or thing in particular, but is a name common to every person or thing of the same kind; a *collective noun* is the name of a group or collection of similar individuals, considered as one complete whole.

Gender is an attribute of nouns and pronouns denoting sex.

The *masculine gender* denotes males; the *feminine gender* denotes females; the *neuter gender* denotes objects without sex.

Number is an attribute of certain parts of speech indicating one or more than one.

The *singular number* denotes one; the *plural number* denotes more than one.

Case is that form of a substantive which is determined by its relation to some other word in the sentence.

The *nominative case* indicates that the substantive is (1) the subject substantive of the verb, (2) the predicate nominative, (3) the appositive

* The star indicates that the regular form in *ed* is also used.

of some substantive in the nominative case, (4) the subject of an absolute construction, or (5) a nominative of direct address.

The *accusative* (objective) *case* shows a substantive used as (1) the object of a verb or of a preposition, (2) the appositive of a substantive in the accusative case, or (3) the subject of an infinitive.

The *genitive* (possessive) *case* of a substantive usually denotes possession.

The *dative case* of a substantive denotes an indirect object.

PRONOUNS

A **pronoun** is a word used in place of a noun.

Pronouns that change their form to denote differences in gender, number, person, and case are called *personal pronouns*; pronouns that are used in asking questions are called *interrogative pronouns*; pronouns that connect clauses by relating to some antecedent in the sentence are called *relative pronouns*; pronouns that point out persons or things for special attention are called *demonstrative pronouns*; pronouns that point out objects less clearly or definitely than demonstratives do are called *indefinite pronouns*.

VERBS

A **verb** is a word that asserts action or condition or being.

A *transitive verb* is one in which the action is carried over to a doer or a receiver of the action; an *intransitive verb* is one in which the action is complete in the verb itself; a *linking verb* is one that joins the subject with a predicate nominative or a predicate adjective.

A *regular verb* is one that forms its past tense and past participle by the addition of *d* or *ed* to the simple form of the verb; an *irregular verb* is one that usually forms its past tense and past participle by some other ending or by an interior vowel change.

Voice is the attribute of a transitive verb that shows whether the subject is the doer or the receiver of the action.

The *active voice* of a verb shows that the subject is the doer of the action of the verb; the *passive voice* shows that the subject is the receiver of the action of the verb.

Mood is the attribute of a verb that indicates the manner in which the thought is presented.

The *indicative mood* presents the thought as a fact; the *imperative mood* presents the thought as a command or a request; the *subjunctive mood* presents the thought as a condition contrary to fact or as an uncertainty or as a wish.

The **infinitive** is the form of the verb that is usually preceded by *to*. It is often used partly as a noun and partly as a verb; but may also be used as an adjective or an adverb. (See page 103.)

The **participle** is a form of the verb that is used partly as a verb and partly as an adjective.

The **gerund** is a verbal ending in *ing* and used substantively. Its form is the same as that of the present participle.

Tense is the attribute of a verb that shows the time relation of the action or condition expressed by the verb.

A verb must agree in *person* and in *number* with its subject substantive.

ADJECTIVES

An **adjective** is a word used to modify a substantive.

Regular comparison of adjectives is secured by adding suffixes or by prefixing words to the adjective and is the method used for expressing varying degrees of intensity. The three degrees are called the *positive*, the *comparative*, and the *superlative*.

ADVERBS

An **adverb** is a word used to modify a verb, an adjective, or another adverb.

Regular comparison of adverbs is secured by adding suffixes or by prefixing words to the adverb and is the method used for expressing varying degrees of intensity.

Some adverbs are formed from adjectives by the addition of the suffix *ly*.

CONJUNCTIONS

A **conjunction** is a word used to join words, phrases, or clauses.

A *coördinating conjunction* always connects grammatical elements of equal rank; a *subordinating conjunction* introduces subordinate clauses.

PREPOSITIONS

A **preposition** is a word used with a noun or a pronoun to show its relation to some other word or words in the sentence.

INTERJECTIONS

An **interjection** is a word that expresses emotion and has no grammatical connection with any other part of the sentence.

SENTENCES

A **simple sentence** is a sentence containing a single subject and a single predicate.

A **compound sentence** is a sentence containing two or more independent clauses.

A **complex sentence** is a sentence containing a principal clause and one or more subordinate clauses.

Word Building

PREFIXES FREQUENTLY USED

1. *a, on, in, at, to*
abed, aboard, afield, asleep, afire
2. *ab (a, abs, av)*, from, away
absent, abduct, avert
3. *ad (a, ac, af, ag, al, an, ap, ar, as, at)*, to, toward, in addition to
adapt, accept, achieve, affix, aggregate, allege, annex, append,
array, assent
4. *ante*, before
anteroom, antemeridian (A.M.)

5. *anti*, against, opposite
anticlimax, antipodes
6. *bi*, two
bicycle, biennial
7. *circum*, around, about
circumnavigate, circumscribe, circumstance
8. *con* (*co, col, com, cor, etc.*), with, together
consent, coördinate, collect, command, correspond
9. *contra* (*contro, counter*), against
contradict, controversy, counteract
10. *de* (*di*), down, from, away
depose, desist, decapitate, distill
11. *demi*, half
demigod, demi-tasse
12. *di* (*dis*), twice, double
diphthong, dissyllable
(Compare *monosyllable*, one syllable; *trisyllable*, three syllables;
polysyllable, many syllables.)
13. *dis* (*di, dif*), apart, away, not
distract, displease, disappoint, diverge, difficulty
14. *en* (*em*), in, on, into
encompass, engrave, embody, embrace
15. *epi*, upon
epilogue, epigram, epidermis
16. *eu* (*ev*), well
eulogy, euphony, evangelist
17. *ex* (*e, ec, ef*), out of, from beyond, thoroughly, formerly but not
now
exhale, exclude, exceed, exasperate, ex-president, enormous,
eccentric, efface
18. *extra*, beyond
extraordinary, extravagant
19. *for*, through
forbear, forsake, forget
20. *fore*, before
foretell, forenoon, foresee
21. *hemi*, half
hemisphere, hemistich, hemitrope

22. *hyper*, above
hypercritical, hypertrophy
23. *hypo*, under
hypodermic, hypothetical
24. *in* (*il, im, ir*), in, into, not
inclose, inform, illustrate, illiterate, impious, impute, irregular,
irrigate
25. *inter* (*intro*), between, among
intercede, interchange, interfere, interjection, introduce
26. *mis*, wrongly, badly
miscalculate, misspell, misadventure
27. *ob* (*obs, oc, of, op*), against, toward, to; sometimes merely inten-
sive
object, objure, obloquy, obstruct, occur, offer, oppose
28. *per*, through, thoroughly
perchance, perfect, perform, perfume, perjury
29. *post*, behind, after
postgraduate, post-mortem, postpone, postscript, postmeridian
(P.M.)
30. *pre*, before (in time, place, or order)
preëminent, predict, prefer, prefix, prejudice
31. *preter*, beyond, past
preternatural, preterit
32. *pro* (*por, pur*), before, forth, forward
proceed, profuse, prosecute, portrait, purpose
33. *re* (*red*), back, again
recover, renew, redeem
34. *se*, apart
secede, seclude, sedition
35. *semi*, half, partly
semiannual, semicolon, semicircle
36. *sub* (*suc, suf, sug, sum, sup, sur, sus*), under
submerge, subscribe, subterranean, succeed, suffer, suggest,
summon, support, surreptitious, suspend
37. *super* (*sur*), over, above
superintend, surface, surpass
38. *sym* (*sy, syl, syn*), with
sympathy, system, syllable, syntax

39. *tele*, far, far off
 telegraph, telephone, telescope .
40. *trans* (*tra*), across
 transgress, translate, transmit, tradition, traitor
41. *vice* (*vis*), instead of
 vice president, viscount

NOTES ON PREFIXES

1. Pronunciation requires changes in the spelling of some of the prefixes. You can easily pronounce ad-apt, but not ad-cept; so the *d* becomes *c* and we say ac-cept. You can easily pronounce con-sent, but not con-lect; so we say col-lect. The changed letter often is made the same as the first letter of the stem.

2. Observe carefully the differences in spelling that do not indicate marked changes in pronunciation, but actual differences in form and meaning. You have *ante* meaning "before" and *anti* meaning "against." Be sure not to confuse the spelling of the two. *Per*, *pre*, and *pro* cause frequent mistakes in both spelling and pronunciation. Notice, *perspire*, *prescribe*, and *prosecute*.

3. When you meet a new word, try to recognize the parts of which it is made. You should realize, however, that you can easily make a mistake. You have the prefix *bi* meaning "two." Do you know the word *biology*? Look in the dictionary and see what you can find about the first three letters of that word.

4. Observe carefully the comparisons and contrasts suggested by the prefixes in the following words:

increase	include	allusion	appreciate
decrease	exclude	illusion	depreciate
immigrate	export	antemeridian	expect
emigrate	import	postmeridian	suspect

Make sentences for all these words. Consult the dictionary when necessary. Can you add to the list?

SUFFIXES

Prefixes affect the meanings of words; suffixes affect the grammatical forms of words.

NOUN-FORMING SUFFIXES

1. *an* (*ain, on*), one who, pertaining to
publican, captain
2. *ance, ence* (*ancy, ency*), act of, state of being
acceptance, obedience, independence, vacancy, currency
3. *ar, or, er* (*ary, ory, ery*), agent, person, place, belonging or per-
taining to (an adjective suffix as well as a noun suffix)
liar, splendor, archer, inquirer, military, stationery, factory
4. *ard, art*, one who
drunkard, braggart
5. *ee* (*eer, er*), one who
absentee, auctioneer, baker
6. *ice, ise, ess*, the act, quality, or condition
service, justice, exercise, prowess
7. *ion* (*on*), being or state of being, often equivalent to *ing*
fusion, session, poison, lesson
8. *ism*, state of being
barbarism, deism
9. *ness*, abstract suffix
darkness, greatness
10. *stead*, a place
bedstead, homestead
11. *ty* (*ity*), state of being
cruelty, liberty, brevity
12. *wright*, a workman
shipwright, playwright

ADJECTIVE-FORMING SUFFIXES

1. *able* (*ble, ible, uble*), that may be
eatable, audible, edible, soluble
2. *al*, pertaining to
filial, vital, mental, social
3. *an* (*en, ain, ane*), pertaining to
pagan, Roman, certain, humane
4. *ant* (*ent*), being; equivalent to *ing*
pleasant, coherent, absent

5. *ar* (*ory, ary*), pertaining to, of the nature of
solar, vulgar, auxiliary, primary
6. *en*, made of
wooden, woolen, brazen
7. *esque*, like
picturesque, grotesque
8. *et, let*, little
closet, brooklet, hamlet, ringlet
9. *kin*, little
lambkin, manikin, bodkin
10. *ling*, little, young
darling, duckling, sapling
11. *ous*, having the quality of, full of
famous, religious, obvious

ADVERB-FORMING SUFFIXES

Ly is the principal adverb suffix, and it means *like* or *in a like manner*: *gently*, in a gentle manner; *kindly*, in a kind manner.

VERB-FORMING SUFFIXES

1. *ate*, to do, to make, to give
decorate, vaccinate
2. *fy*, to make
deify, fortify
3. *ish*, to make
establish, finish, publish
4. *ize*, to make or do, to do the work of
criticize, civilize, botanize

NOTES ON SUFFIXES

1. Many adverbs can be made from adjectives by adding *ly*; as, *merely, safely, entirely*, etc. See how many other adverbs you can make from adjectives in three minutes.

2. Nouns may be made from verbs by adding noun suffixes; as, *fighter, sailor*, etc.

Turn the following verbs into nouns :

desert	deceive	contribute	rescue
begin	depend	fuse	pursue

Make as many more nouns as you can think of in five minutes.

3. Adjectives may be made from nouns by adding adjective suffixes ; as, *exceptional, original, physical*. See how many more you can make in five minutes. Notice that in some cases you can begin with the verb and add successively suffixes that will make a noun, an adjective, an adverb. Illustrate. What spelling modifications have you found necessary ?

STEMS FREQUENTLY USED

Hundreds of stem words enter into English words. Here are a few very useful Latin stems with some derivatives. As a rule, you can see very plainly how the words are made. You will notice some spelling modifications, such as the change of *a* in the root to *i* in the word *recipient* (re-capio) or the addition of the silent *e* at the end of the word. Such changes necessarily occur when words are turned over from one language to another.

- | | | |
|---|-------------------|---------------------|
| 1. <i>ag, act</i> , do, act, urge, drive | | |
| <i>action</i> | <i>agile</i> | <i>enact</i> |
| <i>actual</i> | <i>coagulate</i> | <i>exact</i> |
| <i>agent</i> | <i>counteract</i> | <i>transact</i> |
| 2. <i>cap, capt</i> , take, seize (Note vowel changes.) | | |
| <i>accept</i> | <i>capture</i> | <i>participate</i> |
| <i>anticipation</i> | <i>except</i> | <i>receipt</i> |
| <i>capable</i> | <i>occupation</i> | <i>receptacle</i> |
| 3. <i>dic, dict</i> , speak, say, tell | | |
| <i>abdicate</i> | <i>dictionary</i> | <i>malediction</i> |
| <i>contradict</i> | <i>edict</i> | <i>predict</i> |
| <i>dictator</i> | <i>interdict</i> | <i>verdict</i> |
| 4. <i>duc, duct</i> , lead | | |
| <i>abduct</i> | <i>deduct</i> | <i>education</i> |
| <i>conduce</i> | <i>ductile</i> | <i>induce</i> |
| <i>conduct</i> | <i>duke</i> | <i>introduction</i> |

5. <i>i, it, go</i>		
circuit	initiate	transit
exit	obituary	transition
initial	sedition	transitory
6. <i>fac, fact, do, make</i>	(Note vowel changes.)	
affection	effect	factory
defection	facilitate	infect
difficulty	faction	manufacture
7. <i>fer, lat, carry</i>		
conference	elate	reference
deference	oblation	suffering
different	pestiferous	transfer
dilatory	preferable	translate
8. <i>fund, fus, pour, melt</i>		
confusion	confound	infuse
diffuse	fusion	profusion
9. <i>hab, habit, have</i>		
habitual	habiliment	prohibit
10. <i>mitt, miss, send</i>		
admission	committee	missionary
admit	emissary	permission
commission	intermittent	promissory
11. <i>scrib, script, write</i>		
circumscribe	manuscript	scriptures
conscription	prescribe	subscribe
description	scribbling	subscription
12. <i>sequ, secut, follow</i>		
consecutive	execution	sequel
consequence	persecute	subsequent
13. <i>spir, spirat, breathe</i>		
aspirant	conspiracy	inspirit
aspire	inspire	spiritual
14. <i>sist, sto, stat, stant, stance, stand, set up, place</i>	(Note vowel changes.)	
assist	exist	restive
circumstance	extant	stability
constant	institute	stable
constitute	interstices	stationary

	<i>distance</i>	<i>obstacle</i>	<i>subsistence</i>
	<i>establish</i>	<i>resistance</i>	<i>superstition</i>
15.	<i>tang, tact, touch</i> (Note vowel changes.)		
	<i>contact</i>	<i>contingent</i>	<i>tact</i>
	<i>contagion</i>	<i>intact</i>	<i>tangent</i>
	<i>contiguous</i>	<i>intangible</i>	<i>tangible</i>
16.	<i>ten, tent, hold</i> (Note vowel changes.)		
	<i>abstinence</i>	<i>entertain</i>	<i>retentive</i>
	<i>attain</i>	<i>impertinent</i>	<i>sustenance</i>
	<i>contain</i>	<i>maintain</i>	<i>tenable</i>
	<i>detain</i>	<i>maintenance</i>	<i>tenement</i>
	<i>detention</i>	<i>obtain</i>	<i>tenure</i>
17.	<i>ven, vent, come</i>		
	<i>advent</i>	<i>convention</i>	<i>invention</i>
	<i>avenue</i>	<i>conventional</i>	<i>prevent</i>
	<i>circumvent</i>	<i>event</i>	<i>revenue</i>
	<i>convene</i>	<i>intervene</i>	<i>venture</i>
18.	<i>vert, vers, turn</i>		
	<i>averse</i>	<i>conversion</i>	<i>perversity</i>
	<i>adversary</i>	<i>diverse</i>	<i>reversible</i>
	<i>avert</i>	<i>diversity</i>	<i>traverse</i>
	<i>advertise</i>	<i>inadvertence</i>	<i>verse</i>
	<i>controversy</i>	<i>inversely</i>	<i>version</i>
19.	<i>vid, vis, see</i>		
	<i>advise</i>	<i>invisible</i>	<i>supervision</i>
	<i>evidence</i>	<i>providence</i>	<i>vision</i>
20.	<i>voc, vocat, voice, call</i>		
	<i>advocate</i>	<i>invocation</i>	<i>vocabulary</i>
	<i>convocation</i>	<i>irrevocable</i>	<i>vocal</i>
	<i>convoke</i>	<i>provocation</i>	<i>vocation</i>
	<i>equivocal</i>	<i>provoke</i>	<i>vociferate</i>

EXPERIMENTS

I. Let the class be divided into four or five committees. Let each committee take four or five of the following stems and write as many derived words as possible in ten minutes. Then let each committee appoint a chairman to put the results

on the blackboard. Which committee has the greatest number of words? Are you familiar with all the words on the board? Make a record of any important information which you have gained.

- | | |
|--|-----------------------------------|
| 1. <i>auto</i> , self | 11. <i>mar</i> , sea |
| 2. <i>bene</i> , good, well | 12. <i>meter</i> , measure |
| 3. <i>cent</i> , hundred | 13. <i>merc</i> , merchandise |
| 4. <i>fin</i> , end, limit | 14. <i>mono</i> , single |
| 5. <i>firm</i> , firm, steadfast | 15. <i>ped</i> , foot |
| 6. <i>form</i> , shape, make | 16. <i>rect</i> , right, straight |
| 7. <i>fort</i> , strong | 17. <i>test</i> , witness |
| 8. <i>gram</i> , that which is written | 18. <i>tract</i> , draw |
| 9. <i>graph</i> , write | 19. <i>ver</i> , truth |
| 10. <i>magn</i> , great | 20. <i>viv</i> , live |

II. Write the names of all the subjects that you are studying this term. See how many of them you can explain by their derivation.

III. Perhaps you have had the words *civic* and *medieval* in history; or *graph* and *rectilinear* in mathematics; *glacier* and *equator* in geography; *contract*, *stock*, *bond* in commercial studies. As quickly as possible write any terms that you have had to learn in beginning a new subject or a division of a subject. Now see whether you can explain how these words are made. Use the dictionary after you have done all you can without it.

IV. Imagine yourself in the kitchen or in any other room in your home; in a drug store, grocery store, or in any other store or office that you know; in a laboratory, gymnasium, library, or church. Write the names of objects that you see there. How many words have you written in ten minutes? Can you explain how some of them are made? Who has the longest list in the class? Can you give any reason why that pupil has a longer list than any of the others?

INDEX

- Abbreviations, correct usage in letters, 235,
304, 305, 306, 311
of names of months, 305
of names of states, 304
period after, 185, 186, 306, 311
Accept, except, correct usage, 251
Acceptances, formal, 233, 235
informal, 223
Accusative, adjunct, 69
adverbial, 70
direct object of verb, 69, 82
of pronouns, 77
retained object, 70
subject of infinitive, 128, 129, 427
uses of, 69, 70
with a preposition, 69, 82, 427
Active voice of transitive verbs, 87, 92, 93,
427
Address, words in direct, 69, 187, 202, 427
Address of letter, inside, 211, 212, 302,
308-311
punctuation of, 188, 311
return, 214
Adjectival clause, 107
Adjectival phrase, 107, 123
Adjectives
comparison of, 108-111, 428
correct usage, 78, 105, 108-111, 113
defined, 60, 105, 428
descriptive, 105
interrogative, 78, 105
limiting, 105
modified by adverbs, 112
possessive, 78, 105, 128
predicate, 87, 89, 142
proper, 203
Adjunct accusative, 69
Adjustment, letters of, 325-327
Adventure with Indians, *An* (Roosevelt),
277, 278
Adverbial accusative, 70
Adverbial clause, 111
Adverbial phrase, 123
Adverbs
comparison of, 114, 115, 428
correct usage, 113-117, 164-166
defined, 60, 111
formed from adjectives, 113, 428, 434
modified by other adverbs, 112
Advertisements, 327, 328, 331, 352, 400, 410
Advertising as News (R. C. Hoyt), 340, 341
Affect, effect, correct usage, 250
Affirmative side in debate, 391, 393
Agreement, grammatical, 126-138
of possessive adjective with antecedent,
128
of relative pronoun with antecedent, 80,
81, 84, 128
of verb with subject, 126, 127, 428
Almost, most, correct usage, 253
Although, correct usage, 147
Among, between, correct usage, 124, 252
Analysis, of sentences, 140
of subjects, 18, 19
And, superfluous use of, 152, 153, 154, 156,
343
Antecedent, agreement of possessive ad-
jective with, 128
agreement of relative pronoun with, 80,
81, 84, 128
defined, 79
Anybody, everybody, correct usage, 127
Apology, notes of, 230
Apostrophe, in genitive case, 70-73, 185,
198
in plurals, 66, 198
to indicate omission of letters, 105, 106,
185, 198, 267
Appositives, 70, 83, 187, 426, 427
Arguments
arrangement of material, 387-389
briefs for, 384-386
debates, 389-395
explanation used in, 378-381
meeting objections, 382, 383
oral exercises, 381-383, 387-389
statistics used in, 378-381
Arrangement, in arguments, 387-389
in plans, 339
in sentences, 162-167
As, than, correct usage, 83, 129
At, to, correct usage, 124
Auxiliary verbs, 89
Bad, badly, correct usage, 113, 114, 117
Balance, remainder, correct usage, 253
Barnard, J. L., quoted, 379, 380
Be, correct usage, 83, 127, 426

- Between, among*, correct usage, 124, 252
Bid, conjugation of, 421-423
 Bigelow, W. F., quoted, 238, 239
 Blackboard exercises, 267, 269, 333, 345, 401, 410
 Block style in letters, 299, 302, 308
 Body of letter, 211-213, 302, 313-315
 Book lists, 418, 420
 Brackets, 185, 196, 197
Break, correct usage, 101
 Brief of argument, 384-387
 Briggs, Prof. T. H., quoted, 205-207
Building and Loan Associations, 374, 375
Burst, correct usage, 98
 Business letters, 193, 216, 217, 299-331
But, correct usage, 145, 159

Can, may, correct usage, 254
 Capitals, rules for use of, 14, 21, 60, 155, 203, 204, 282, 286, 312, 316
 Card catalogue, 392
 Case
 defined, 68, 426
 of nouns, 68-75, 426, 427
 of pronouns, 77, 427
 uses of accusative, 69, 70, 77, 82, 128, 129, 427
 uses of dative, 69, 70, 77, 427
 uses of genitive, 69-73, 128, 185, 198, 427
 uses of nominative, 69, 77, 82, 83, 426, 427
 Character sketches, 288, 289, 358-360
 Characterization, defined, 279
Children's Book Week (Bigelow), 238, 239
 Choice of words, 245, 246, 350-352
Choose, correct usage, 99
Christmas Carol (Dickens), quoted, 289
 Class club, 370-372
 Class criticism, 12, 14, 29, 37, 45, 156, 216, 221, 222, 276, 277, 281, 289, 294, 296, 307, 320, 333, 335, 344, 345, 358, 389, 401
 Class discussions, 17, 18, 20, 261, 350, 387-389, 390, 393-395, 408, 410, 416
 Class exercises, 180, 181, 214, 221, 235, 236, 237, 248, 249, 258, 261, 262, 267-269, 307, 320, 336, 347, 370-372, 387-389, 397, 398, 403, 410, 411, 414, 415, 419, 437, 438. *See also* Group exercises
 Class magazine, 24, 31
 Class newspaper, 414, 415
 Class scrapbook, 403, 408
 Class symposium, 419
 Classification, 336-338, 402
 Clauses
 adjectival, 107
 adverbial, 111
 Clauses (*continued*)
 defined, 75, 107
 independent, 144, 158
 non-restrictive, 187, 191
 noun, 63, 74, 75
 principal, 144, 158, 192
 restrictive, 187, 191
 subordinate, 118, 128, 144, 147, 150, 151
 substantive, 63, 74, 75
 Climax of story, 280
 Clincher sentence, 42
 Club, class, 370-372
 Collective nouns, 61, 426
 Colon, uses of, 193, 194, 312
 Comma
 after complimentary close, 316
 after salutation, 188, 312
 before *but, or, nor*, 145
 in a series, 186
 in addresses, 188
 in dates, 188
 in direct address, 187
 to indicate omission of words, 188, 126, 306
 to mark break in sentence, 185, 186, 187
 with appositives, 187
 with direct quotations, 188
 with introductory expressions, 188, 192
 with non-restrictive phrases and clauses, 187
 with parenthetical expressions, 187, 188
 with *yes* and *no*, 188
 Committees, working by, 214, 326, 388, 397, 398, 437, 438
 Common nouns, 60, 61, 426
 Comparative degree, 108, 428
 Comparison (grammatical), defined, 108
 degrees of, 108, 428
 of adjectives, 108-111, 428
 of adverbs, 114, 115, 428
 Comparisons, in story-telling, 292-295
 paragraph development by, 42, 43, 44, 45, 47
 Complaint, letters of, 324-327
 Complete predicate, 106
 Complete subject, 106
 Complex sentences, 144, 151, 429
 Complimentary close of letter, 206, 211, 213, 302, 315, 316
 Compound nouns, 71
 Compound predicate, 144
 Compound pronouns, 83
 Compound sentences, 144-147, 158-160, 429
 Compound subject, 126, 127, 144
 Compound words, hyphen in, 185, 199
 Conclusion, of brief, 384, 386
 of paragraph, 41
 of story, 284

- Condolence, notes of, 232
 Congratulation, notes of, 231
 Conjugation, defined, 94
 of *bid*, 421-423
 Conjunctions
 coördinating, 118, 119, 429
 correct usage, 83, 119, 120, 127, 129,
 145, 147, 152-154, 156, 163, 173
 correlatives, 118, 163, 164
 defined, 60, 117, 429
 subordinating, 118, 429
 Construction, paragraph, 41
 uniform, 172-176
 word, 257-261
 Contractions, 105, 106, 198, 267
 Contrast, paragraph development by, 42,
 43, 45, 48
 Conversation, arrangement in paragraphs,
 49-51
 general discussion on, 10
 value in story-telling, 286-289
 Coördinating conjunctions, 118, 119, 429
 Correct pronunciation, 14, 241, 242, 258,
 266, 269, 432
 Correct spelling, 261-271, 432, 435
 Correct usage
 abbreviations, 235, 304, 305, 306, 311
 accept, except, 251
 adjectives, 78, 105, 108-111, 113
 adverbs, 113-117, 164-166
 affect, effect, 250
 although, 147
 among, between, 124, 252
 and, 152, 153, 154, 156, 343
 as, than, 83, 129
 at, to, 124
 bad, badly, 113, 114, 117
 balance, remainder, 253
 be, 83, 127, 426
 bid, 100
 break, 101
 burst, 98
 but, 145, 159
 choose, 99
 conjunctions, 83, 119, 120, 127, 129, 145,
 147, 152-154, 156, 163, 173
 contractions, 105, 106, 198, 267
 counsel, council, 251
 different from, 255
 drink, 98
 each, every, 127
 eat, 99
 flee, fly, 98
 from, off, 123, 124, 255
 gerunds, 129, 130
 great, 108, 243
 infinitives, 129, 130, 171
 it's, its, 105, 106
 kind, 80, 127
 Correct usage (*continued*)
 lead, 100
 let, leave, 100, 251
 lie, lay, 90, 99, 252
 lose, loose, 100, 252, 253
 may, can, 254
 most, almost, 253
 Mr., Mrs., Miss, 310, 311, 317
 only, 164
 ought, 101
 participles, 129, 130, 136-138
 pay, 101
 person, 127
 prepositions, 122-125
 principal, principle, 255
 pronouns, 79, 80, 81, 82-86, 127, 128,
 134, 135
 real, very, 251
 ride, 99
 set, sit, 90, 99, 100, 252
 shall, will, 253, 254
 swim, 100
 to, at, 124
 there is, there are, 127
 verbs, 83, 90, 95-101, 104, 126, 131-134,
 168-176
 well, good, 113, 114
 who, whom, 82, 83
 who's, whose, 105, 106
 Correlatives, 118, 163, 164
 Counsel, council, correct usage, 251
 Criticism, class, 12, 14, 29, 37, 45, 156,
 216, 221, 222, 276, 277, 281, 289, 294,
 296, 307, 320, 333, 335, 344, 345, 358,
 389, 401
 self, 24, 182, 285
 Dangling participles, 129
 Dash, uses of, 185, 195, 196
 Dates, comma in, 188
 Dative, of indirect object, 69, 70, 427
 of pronouns, 77
 Days of week, capitals for names of,
 203
 Debates, affirmative side in, 391, 393
 arrangement of, 391-393
 conducting, 393
 formal, 390, 393
 questions for, 393-395
 Declension, defined, 77
 of personal pronouns, 77
 Definitions of terms, 240-243, 247, 248,
 377, 378
 Degrees of comparison, 108, 428
 Deity, capitals for names of, 203
 Demonstrative pronouns, 80, 427
 Dénouement of story, 273, 274
 Descriptions, 288, 289, 353-364
 Descriptive adjectives, 105

- Details, paragraph development by, 42, 44, 45
 Dickens, Charles, quoted, 160, 289
 Dictation exercises, 72, 73, 79, 261, 262, 267, 270
 Dictionary, using the, 113, 122, 199, 200, 239-242, 249, 250, 258, 259, 351, 432, 437, 438
Different from, correct usage, 255
 Direct address, comma with words in, 187
 nominative of, 69, 427
O in, 202
 Direct discourse, 50, 51, 286-289
 Direct object, 69, 142
 Direct quotation, punctuation of, 185, 188, 194, 197, 203
 Directions, how to give, 332-336
 Discussions, class exercises, 10, 11, 17, 18, 20, 261, 350, 387-389, 390, 393-395, 408, 410, 416
 Double quotation marks, 185, 197
 Dramatization, 335, 336
Drink, correct usage, 98

Each, every, correct usage, 127
Early Morning in the North Woods, 354, 355
Eat, correct usage, 99
 Editorials, 382, 404-408
Effect, affect, correct usage, 250
 Emphasis, compound pronouns for, 83
 in the paragraph, 41, 42
 in the sentence, 160-162
 italic letters for, 207
 English club, 370-372
 English form test, 205-207
 Envelope, 211, 214, 215, 318-320
Epic of the North, An (F. M. O'Brien), 406, 407
 Evidence, defined, 377
Except, accept, correct usage, 251
 Exclamation point, 155, 185, 201
 Explanations, 271, 343, 344, 347-350, 353, 378-382
 Exposition, *see* Explanations

 Feminine gender, 68, 426
 Figures, plurals of, 66, 198
 Figures of speech, 293
Flee, fly, correct usage, 98
 Form of manuscript, 14-16, 199, 200, 207
 Formal debate, 390, 393
 Formal notes, 216, 217, 233-236
Francine — A Portrait, 23
 Friendly letters, 188, 211-237
From, off, correct usage, 123, 124, 255
 Future perfect tense, 94
 Future tense, 94

 Gender, defined, 68, 426
 feminine, 68, 426
 masculine, 68, 426
 neuter, 68, 426
 of nouns, 68, 426
 of pronouns, 77, 427
 Genitive, to denote possession, 69-73, 198, 427
 with gerund, 128
 Gerund, correct usage, 129, 130
 defined, 103, 428
 genitive with, 128
 Gibson, Daniel, quoted, 38, 39
Good, well, correct usage, 113, 114
 Grammar, summary of, 426-429
 Grammatical agreement, 126-138
"Grampa," 359, 360
Great, correct usage, 108, 243
 Group exercises
 arguments, 387, 388
 blackboard work, 267, 269, 333, 345, 401, 410
 class criticism, 12, 14, 29, 37, 45, 156, 216, 221, 222, 276, 277, 281, 289, 294, 296, 307, 320, 333, 335, 344, 345, 358, 389, 401
 class magazine, 24, 31
 class newspaper, 414, 415
 class scrapbook, 403, 408
 debates, 390, 393-395
 discussions, 10, 11, 17, 18, 20, 261, 350, 387-389, 390, 393-395, 408, 410, 416
 dramatization, 336
 exchanging papers, 221, 236, 258, 307, 320, 335
 letter-writing contest, 237
 newspaper study, 397, 398, 402, 403, 411
 questions and answers, 180, 181
 reports, 214, 367
 symposium, 419
 word study, 437, 438

 Harmony of tenses, 168-172
 Harte, Bret, quoted, 281
 Hawthorne, Nathaniel, quoted, 181, 182
 Heading of letter, 211, 212, 302-306
 Headlines of news stories, 398, 402
 Hoyt, Roger C., quoted, 34, 341
 Hundred spelling demons, 262
 Hyphen, uses of, 185, 199, 200

I, capital for, 203
 Illustrations, specific, in explanations, 343-347
 in paragraph development, 42, 43, 45, 46
 Imperative mood, 101, 102, 428
 Indefinite pronouns, 80, 81, 427
 Indentation of paragraph, 15, 26, 313, 314
 Independent clause, 144, 158

- Indicative mood, 101, 428
 Indirect discourse, 285, 286
 Indirect object, 60, 70, 142, 427
 Infinitives, correct usage, 129, 130, 171
 defined, 103, 428
 subject of, in accusative, 128, 129, 427
 Inflection, defined, 77
 of pronouns, 77
 Informal notes, 216, 222-233
 Initial, period after, 186
 Inside address of letters, 211, 212, 302, 308-311
 Interjections, 60, 125, 201, 203, 429
 Interrogation point, 155, 185, 201
 Interrogative adjectives, 78, 105
 Interrogative pronouns, 78-80, 427
 Intransitive verbs, 87-92, 427
 Introduction of brief, 384, 385
 Introductory expressions, comma with, 188, 192
 Invitations, formal, 233, 235, 236
 informal, 222-225
 Irregular comparison, of adjectives, 108
 of adverbs, 114, 115
 Irregular verbs, 87, 94, 421-426, 427
 Irving, Washington, quoted, 43, 44, 52, 53, 159, 289
 Italic letters, use of, 197, 207

 Journal, the technical, 418, 419
 Jumbled paragraphs, 27, 31, 32, 34, 35
Just a Squirrel, 356, 357

Kind, correct usage, 80, 127
Knickerbocker's History of New York (Irving), quoted, 289

Lady Eleanore's Mantle (Hawthorne), quoted, 181, 182
 Landscapes, descriptions of, 363, 364
Lay, lie, correct usage, 252
Lead, correct usage, 100
 Lead in news story, 398
Leader, The, 359
Leave, let, correct usage, 100, 251
Legend of Sleepy Hollow (Irving), quoted, 52, 53
 Letter writing
 address of letter, 211, 212, 302, 308-311
 adjustments, 325-327
 block style, 299, 302, 308
 body of letter, 211-213, 302, 313-315
 business letters, 193, 216, 217, 299-331
 classes of letters, 216, 217
 complaints, 324-327
 complimentary close, 206, 211, 213, 302, 315, 316
 envelopes, 214, 215, 318-320
 Letter writing (*continued*)
 exercises, 214-216, 220-222, 224, 225, 228, 229, 236, 237, 246, 300-302, 306, 307, 312, 313, 316, 320, 321, 326, 327, 328, 331
 form of letters, 215, 234, 302-320
 formal notes, 216, 217, 233-236
 friendly letters, 188, 211-237
 heading of letter, 211, 212, 302-306
 informal notes, 216
 inside address, 211, 212, 302, 308-311
 invitations, 222-225
 model envelopes, 214, 319
 model letters, 212, 213, 216, 217-219, 222, 223, 225-227, 230-235, 299, 300, 321-326
 night letters, 330
 parts of a letter, 211-213, 302-318
 personal letters, 211-233, 236, 237
 postal cards, 320, 328
 punctuation, 305, 306, 311, 314
 return address, 214
 salutation of letter, 188, 193, 204, 211, 212, 302, 309, 311-313
 signature of letter, 211, 213, 317, 318
 superscription, 211, 214
 telegrams, 329, 330
 Letterheads, 303, 306, 307
 Letters, plurals of, 66, 198
Lie, lay, correct usage, 90, 99, 252
 Limiting a subject, 18-20, 29, 35-37, 390
 Limiting adjectives, 105
 Linking verbs, 87-90, 128, 427
Lose, loose, correct usage, 100, 252, 253

 Magazines, class, 24, 31
 study of, 416-419
 Manuscript, form of, 14-16, 199, 200, 207
 Margin, in letters, 314
 in manuscript, 15
 Masculine gender, 68, 426
May, can, correct usage, 254
Meet the Girl Scouts, 374
 Meetings, class, 370-372
Merry-go-round, A, 274, 275
 Metaphors, 293
 Minutes of meetings, 180, 370-372
 Modifiers
 adjectives, 105-111, 146-150
 adverbs, 111-117, 146-150
 appositives, 70, 83, 187, 426, 427
 arrangement of, 162-167
 clauses, 107, 111, 146, 147, 187
 defined, 105, 146
 phrases, 107, 111, 123, 125, 130, 135, 146, 147, 187
 Months, abbreviations of names of, 305
 capitals for names of, 203
 Mood of verbs, 101, 102, 428

- Most, almost*, correct usage, 253
Mothers' Pension Plan, The, 347, 348
Mr., Mrs., Miss, correct usage, 310, 311, 317
Mutability of Literature, The (Irving), quoted, 43, 44
Mystery of the Mouse Trap, The, 272, 273
- Narration, *see* Story-telling
 Negative side in debate, 391, 393
 Neuter gender, 68, 426
 News stories, lead of, 398
 models, 396, 399-401
 oral exercises, 401
 test for, 397
 written exercises, 401, 402, 408
 Newspaper, class, 414, 415
 study of, 396-415, 418
 Night letters, 329, 330
No and yes, comma with, 188
 Nominative, after *be*, 83, 426
 of direct address, 69, 427
 predicate, 87, 89, 128, 142, 427
 subject substantive of verb, 69, 82, 426
 Nominative absolute, 69, 188, 427
 Non-restrictive clauses, 187, 191
 Non-restrictive phrases, 187, 119
 Notes, formal, 216, 217, 233-236
 informal, 216, 222-233
 Noun clauses, 63, 74, 75
 Noun phrases, 63
 Nouns
 appositives, 70, 187, 426, 427
 case of, 68-75, 426, 427
 collective, 61, 426
 common, 60, 61, 426
 compound, 71
 defined, 59, 60, 426
 gender of, 68, 426
 number of, 61, 63-68, 426
 proper, 60, 61, 203, 426
 verbal, 103
 Number, of nouns, 61, 63-68, 426
 of pronouns, 77, 427
 plural, 63, 426
 singular, 63, 426
- O*, capital for, 203
 in direct address, 202
 Object, defined, 88
 direct, 69, 142, 427
 indirect, 69, 70, 142, 427
 of preposition, 69, 82, 427
 of verb, 69, 82, 427
 retained, 70
 Objective case, *see* Accusative and Dative
 Objective complement, 69
O'Brien, Frank M., quoted, 406, 407
 Occupations, choosing, 418-420
- Off, from*, correct usage, 123, 124
 Omission, of letters, indicated by apostrophe, 105, 106, 185, 198, 267
 of words, indicated by comma, 188, 220, 306
Only, correct usage, 164
Or, nor, correct usage, 145
 Oral composition
 arguments, 381, 382, 383, 387-389
 debates, 390, 393-395
 descriptions, 289
 directions, 333-335
 editorials, 404
 explanations, 343, 344, 347, 348
 news stories, 401
 reports, 214, 326, 365-370
 reproduction, 296
 stories, 275-277, 285, 287, 289, 294, 296, 298
 talks to the class, 10, 11, 13, 14, 22, 27, 28, 37, 39, 45, 47, 48, 156, 245
Oregon Trail, The (Parkman), quoted, 30, 31, 51, 52
Other Fellow, The (W. H. Smith), 343
Ought, correct usage, 101
 Outlines, capitals in, 204
 defined, 340
 exercises, 13, 24, 39, 40, 41, 54, 289, 296, 342-346, 401
 models, 39, 204, 271, 284, 285, 341, 342
 paragraph, 38-41, 341
 Overworked words, 108, 152, 153, 154, 156, 243-245, 249
- Paragraph outlines, 38-41, 341
 Paragraphs
 arranging conversation in, 49-51
 climber sentence in, 42
 construction of, 41
 defined, 26, 29
 development of, by comparison, 42, 43, 44, 45, 47
 development of, by contrast, 42, 43, 45, 48
 development of, by details, 42, 44, 45
 development of, by specific illustrations, 42, 43, 45, 46
 emphasis in, 41, 42
 harmony of tenses in, 172
 indentation of, 15, 26
 jumbled, 27, 31, 32, 34, 35
 limiting the topic of, 35-37
 organization of, 41
 summarizing sentence in, 42
 topic sentence in, 29-31
 transition between, 51-54
 unity in, 31-33
 written exercises, 28, 29, 40, 45, 46, 48, 112, 158, 349

- Parcel Post and Your Pocket, The*, 380, 381
- Parenthesis, marks of, 185, 196, 201
- Parenthetical expressions, 187, 188
- Parkman, Francis, quoted, 30, 31, 51, 52
- Participial phrase, 130, 135
- Participles
 correct usage, 129, 130, 136-138
 dangling, 129
 defined, 103, 428
 past, 94, 103
 present, 103
- Parts of a letter, 211, 302
- Parts of speech, defined, 59; 60
- Passive voice of transitive verbs, 87, 92, 93, 427
- Past participle, 94, 103
- Past perfect tense, 94
- Past tense, 94, 103
- Pay*, correct usage, 101
- Period, after abbreviation, 185, 186, 306, 311
 after initial, 186
 at end of sentence, 155, 185
 omission of, 186
- Person*, correct usage, 127
- Person of pronouns, defined, 77
- Personal letters, 211-233, 236, 237
- Personal pronouns, 75-77, 427
- Philosophy of Style* (Spencer), quoted, 375, 376
- Phrases
 adjectival, 107, 123
 adverbial, 111, 123
 arrangement of, 162-167
 defined, 107
 non-restrictive, 187, 191
 noun, 63
 participial, 130, 135
 prepositional, 123, 125
 restrictive, 187, 191
 verb, 89, 129
- Plot of story, 279, 282, 283
- Plural number, defined, 63, 426
- Plurals, foreign, 65, 66
 irregular, 64-66
 of compound nouns, 65
 of letters, figures, signs, 66, 198
 of nouns, 63-68
- Poetry, how written, 203
- Point of view, 18, 20, 21-23
- Positive degree, 108, 428
- Possessive adjectives, 78, 105, 128
- Possessive case, *see* Genitive
- Possessive pronouns, 78
- Postal cards, 320, 328
- Predicate, complete, 106, 142
 compound, 144
 defined, 59, 106
- Predicate adjectives, 87, 89, 142, 427
- Predicate nominative, 69, 87, 89, 128, 142, 426, 427
- Predicate verb, defined, 106, 141
- Prefixes, 259, 260, 429-432
- Prepositional phrases, 123, 125
- Prepositions, accusative with, 69, 82, 427
 correct usage, 122-125
 defined, 60, 121, 429
 modified by adverbs, 112
- Present participle, 103
- Present perfect tense, 94
- Present tense, 94, 103
- Principal clause, 144, 192
- Principle*, *Principal*, correct usage, 255
- Progressive forms of verbs, 103
- Pronouns
 agreement with antecedent, 80, 81, 84, 128
 appositives, 83
 case of, 77
 compound, 83
 correct usage, 78, 80, 82-86, 127, 128, 134, 135
 declension of, 77
 defined, 59, 76, 427
 demonstrative, 80, 427
 gender of, 77
 indefinite, 80, 81, 427
 interrogative, 78-80, 427
 number of, 77
 person of, 77
 personal, 75-77, 427
 possessive, 78
 relative, 79, 80, 427
- Pronunciation, correct, 14, 241, 242, 258, 266, 269, 432
- Proof of brief, 384, 385
- Proof reading, 410-413
- Proper adjectives, 203
- Proper nouns, 60, 61, 203, 426
- Proposition, defined, 377
- Punctuation
 apostrophe, 66, 70-73, 105, 106, 185, 198, 267
 brackets, 185, 196, 197
 colon, 193, 194, 312
 comma, 145, 185-188, 192, 220, 306, 312, 316
 dash, 185, 195, 196
 exclamation point, 155, 185, 201
 hyphen, 185, 199, 200
 period, 155, 185, 186, 306, 311
 question mark, 155, 185, 201
 quotation marks, 185, 197
 semicolon, 145, 185, 192, 193
 test, 205-207
- Pupils' themes, 23, 208-210, 274, 275, 354, 355, 361, 362

- Question mark, 155, 185, 201
 Questions and answers, 55-57, 176-180
 Quotation marks, 185, 197
 Quotations, direct, 185, 188, 194, 197, 203
- Real, very*, correct usage, 251
 Reference books, using, 239-242. *See also* Dictionary.
 Regrets, formal, 234, 235
 informal, 223
 Regular comparison, of adjectives, 108, 428
 of adverbs, 114, 428
 Regular verbs, 87, 94-101, 427
 Relative pronouns, 79, 80, 427
Remainder, balance, correct usage, 253
 Reports, business, 368-370
 of meetings, 370, 371
 oral exercises, 214, 326, 365-370
 written exercises, 245, 367, 372, 373
 Reproducing a short story, 295-298
 Restrictive clauses, 187, 191
 Restrictive phrases, 187, 191
 Retained object, 70
 Return address, 214
 Reviews, 24, 58, 104, 138, 139, 181, 182, 207-210, 236, 237, 298, 320, 321, 331, 373, 395
 Revision of written work, 15, 24, 41, 54, 158, 221, 321, 351, 408
 Richberg, Donald M., quoted, 49, 50
Ride, correct usage, 99
Rivals, The (Sheridan), quoted, 256
 Roosevelt, Theodore, quoted, 277, 278
 Rynearson, Edward, quoted, 35
- Said*, synonyms for, 249
 Salutation of letter, 188, 193, 204, 211, 212, 302, 309, 311-313
 Scrapbooks, 300, 301, 320, 403, 408
 Second person, defined, 77
 Self-criticism, 24, 182, 285
 Semicolon, uses of, 145, 185, 192, 193
- Sentences
 analysis of, 140
 arrangement in, 162-167
 clinchier, 42
 complete predicate of, 106, 142
 complete subject of, 106, 142
 complex, 144, 151, 429
 compound, 144-147, 158-160, 429
 defined, 59, 141
 direct object in, 69, 142, 427
 emphasis in, 160-162
 essential parts of, 59, 106
 indirect object in, 69, 70, 142, 427
 predicate of, 59, 106
- Sentences (*continued*)
 predicate verb of, 106, 141
 recognition, 141-143, 155
 simple, 143-146, 429
 subject of, 59, 69, 106
 subject substantive of, 69, 106, 141
 summarizing, 42
 topic, 29-31
 transition between, 51-54
 uniform construction of, 172-176
 unity in, 152-156, 159, 160
 Sequence of tenses, 168-172
Set, sit, correct usage, 90, 99, 100, 252
 Setting of story, 279-282
 Shakespeare, quoted, 160
Shall, will, correct usage, 253, 254
 Sheridan, Richard, quoted, 256
 Signature of letter, 211, 213, 317, 318
 Signs, plurals of, 66, 198
 Similes, 293
 Simple sentences, 143-146, 429
 Single quotation marks, 185, 197
 Singular number, defined, 63, 426
Sit, set, correct usage, 90, 99, 100, 252
 Slang, avoidance of, 108, 109, 244, 245
 Smith, W. H., quoted, 343
 Socialized recitations
 class arguments, 387, 388
 class club, 370-372
 class criticism, 12, 14, 29, 37, 45, 156, 216, 222, 276, 277, 281, 289, 294, 296, 307, 320, 333, 335, 344, 345, 347, 358, 389, 401
 class debates, 390, 393-395
 class dictation, 262, 267, 269
 class discussions, 10, 11, 17, 18, 20, 261, 350, 387-389, 390, 393-395, 408, 410, 416
 class dramatization, 336
 class magazine, 24, 31
 class meetings, 370-372
 class newspaper, 414, 415
 class reports, 214
 class scrapbook, 403, 408
 class symposium, 419
 committees, working by, 214, 326, 388, 397, 398, 437, 438
 questions and answers, 180, 181
 Specific illustrations, development by, 42, 43, 45, 46
 Spelling, correct, 261-271, 432, 435
 Spelling demons, hundred, 262
 Spencer, Herbert, quoted, 375, 376
Spirit of Fifth Avenue, The, 23
 States, abbreviations of names of, 304
 Statistics, use of, 378-382
 Stems of words, 259, 260, 435-437
 Stevenson, R. L., quoted, 25, 26

Story-telling

- beginning a story, 280-282
- conversation in, 286-289
- description in, 287, 288
- ending a story, 284
- essentials of a story, 279, 280
- oral exercises, 275-277, 285, 287, 288, 294, 296, 298
- outlining a story, 284, 285
- principles of, 273, 274
- reproducing short stories, 295-298
- suspense in, 277-279
- vividness in, 290-295
- written exercises, 281, 282, 284, 286
- Subject, agreement of verb with, 126, 127
 - complete, 106, 142
 - compound, 126, 127, 144
 - defined, 59, 69, 106
- Subject of infinitive, 128, 129, 427
- Subject substantive, 69, 106, 141, 426, 428
- Subjunctive mood, 101, 102, 428
- Subordinate clauses, 118, 128, 144, 147, 150, 151
- Subordinating conjunctions, 118, 429
- Substantive clauses, 63, 74, 75
- Substantives, defined, 76
- Suffixes, 259, 260, 432-435
- Summarizing sentence, 42
- Summary of grammar, 426-429
- Superlative degree, 108, 428
- Superscription of envelope, 211
- Suspense in story-telling, 277-279
- Swim*, correct usage, 100
- Syllables, 200, 201
- Symposium, 419
- Synonyms, 248-250

Talks to the class, 10, 11, 13, 14, 22, 27, 28, 37, 39, 45, 47, 48, 156, 245

Teaching Community Civics (Barnard), 379, 380

Technical journals, 418, 419

Telegrams, 329, 330

Tenses, defined, 93, 428

harmony of, 168-172

of verbs, 93, 94, 103

Than, as, correct usage, 83, 129

There is, there are, correct usage, 127

These, those, correct usage, 80, 81

Third person, defined, 77

This, that, correct usage, 80, 81

Time Is Money, 286-288

Titles, capitals in, 14, 21, 203, 282, 286

defined, 21

in address of letter, 310, 311

italic letters for, 197, 207

quotation marks for, 197

To, at, correct usage, 124

Topic, limiting a, 35-37

selecting a, 17-22

Topic sentence, 29-31

Transition between paragraphs and sentences, 51-54

Transitive verbs, 87-92, 427

Treasure Island (Stevenson), quoted, 25, 26

Two Kinds of Americans, 32, 33

Ty of the Playgrounds (Wieland), 282, 283

Uniform construction of sentences, 172-176

Unity, in the paragraph, 31-33

in the sentence, 152-156, 159, 160

Verb phrases, 89, 129

Verbal nouns, 103

Verbs

active, 87, 92, 93

agreement with subject, 126, 127, 428

auxiliary, 89

conjugation of, 94, 421-423

correct usage, 83, 90, 95-101, 104, 126, 131-134, 168-176

defined, 59, 87, 427

gerunds, 103, 428

harmony of tenses, 168-172

infinitives, 103, 428

intransitive, 87-92, 427

irregular, 87, 94, 423-427

linking, 87-90, 128, 427

modified by adverbs, 111, 112

mood of, 101, 102, 428

number of, 126

participles, 94, 103, 428

passive, 87, 92, 93

principal parts, 94, 103, 421

progressive forms, 103

regular, 87, 94-101, 427

tenses, 93, 94, 103

transitive, 87-92, 427

voice, 92, 93, 427

Very, real, correct usage, 251

Vividness in story-telling, 290-295

Vocabulary, increasing the, 243, 258, 259.

See also Word study

Vocations, 418-420

Voice of transitive verbs, 92, 93, 427

Week, names of days of, 203

Well, good, correct usage, 113, 114

Who, whom, correct usage, 82, 83

Who's, whose, correct usage, 105, 106

Wieland, W. A., quoted, 282, 283

Will, shall, correct usage, 253, 254

Word study

choice of words, 245, 246, 350-352

construction of words, 257-261, 429-438

Word study (*continued*)

definitions, 240-243, 247, 248
 dictionary exercises, 113, 122, 199, 200,
 239-242, 249, 250, 258, 259, 351, 432,
 437, 438
 overworked words, 108, 152-154, 156,
 243-245, 249
 prefixes, 429-432
 pronunciation, 14, 241, 242, 258, 266,
 269, 432
 spelling, 261-271, 432, 435
 stems, 259, 260, 435-437
 suffixes, 259, 260, 432-435
 syllables, 200, 201
 synonyms, 248-250
 vocabulary, 243, 258, 259

Written composition
 advertisements, 409, 410
 arguments, 382
 briefs, 386, 387
 character sketches, 360
 descriptions, 289, 352, 354-358, 362-364

Written composition (*continued*)

dramatization, 335, 336
 editorials, 404, 408
 explanations, 353
 form of manuscript, 14-16, 199, 200, 207
 letters, 214-216, 220-222, 224, 225, 228,
 229, 236, 237, 246, 300-302, 306, 307,
 312, 313, 316, 320, 321, 327, 328,
 331
 minutes of meetings, 370, 372
 news stories, 401, 402, 408
 night letters, 330
 outlines, 40, 285, 343-347
 paragraphs, 28, 29, 34, 35, 40, 45, 46, 48,
 112, 158, 246, 349
 reports, 245, 367, 372, 373
 revision of written work, 15, 24, 41, 54,
 158, 221, 321, 351, 408
 stories, 281, 282, 284, 286
 telegrams, 330

Yes and no, comma with, 188

66-67

$a + b$

1) Person ($\frac{2}{3}$)

2) Tenses (6) 3 Simple
3 Perfect

3) Voice ($\frac{1}{2}$)

4) Mood

1) Indicative (fact)

2) Imperative (command
request)

3) Subjunctive (wish or fear
(supposition))

Verbal (3) - Present - Past Past Part
1) Participles $\left\{ \begin{array}{l} \text{Verb} \text{ end in ing} \\ \text{adj} \end{array} \right.$

2) Gerunds $\left\{ \begin{array}{l} \text{Verb} \\ \text{Noun} \end{array} \right.$ substantive

3) Infinitives - Verbal by "to"



